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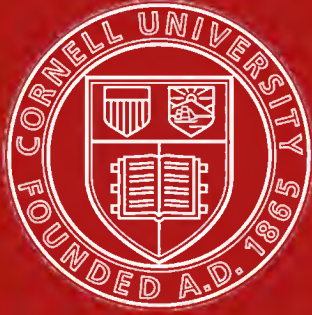
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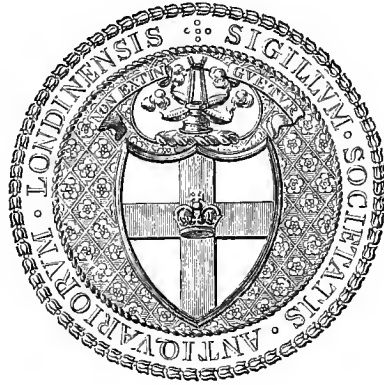
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ILLUSTRATED CATALOGUE  
OF THE  
EXHIBITION OF  
ENGLISH MEDIEVAL  
ALABASTER WORK

HELD IN THE ROOMS OF THE SOCIETY OF ANTIQUARIES

26<sup>TH</sup> MAY TO 30<sup>TH</sup> JUNE, 1910



PRINTED AT OXFORD BY HORACE HART FOR  
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## PREFACE

THE systematic study of what was in medieval times a flourishing English industry, namely, the working of the fine alabaster which came principally from Derbyshire and Staffordshire, is a matter of quite recent history.

The comparatively few examples of alabaster carvings remaining in the country, and the fact that these, generally speaking, belong to a time when English medieval sculpture had long passed its prime, provided a sufficient reason for this fact as long as the study of English art and archaeology was the concern of the few. But in the general revival of interest in the monumental history of the nation, this peculiarly English art has at last obtained something like a due recognition.

The use of alabaster in England during the Middle Ages seems to have been practically confined to tombs and monumental effigies, to images of saints, and to "tables", that is to say, panels or groups of panels carved with subjects in relief, and used principally for the adornment of the reredoses of altars; in other words, to religious objects. The Reformation, therefore, not only dealt a crushing blow

to the alabaster industry, by destroying the demand for images and tables, but ensured the destruction or at least the removal of the great mass of examples then in existence. No secular use could be found for such things, and they could only be turned to profit by being exported to countries where they might still serve their original purpose, and this is no doubt largely, though not entirely, the reason why at the present day continental countries, and particularly France, possess far more complete and important specimens of English alabaster work than England itself. It must be remembered, however, that English alabaster was much in demand abroad at least as early as the end of the fourteenth century; and some of the work yet remaining may well have been ordered directly from the English makers.

Curiously enough, no tradition of English origin seems to have survived in regard to the alabasters abroad. Until recent years they have been variously assigned to northern Italy, to Flanders, and so forth, the attributions having been based rather on the lack of any more likely suggestion than on any sort of definite evidence.

As long ago as 1795 the Society of Antiquaries published an illustration of the alabaster panel of the Nativity at Long Melford (fig. 1, Plate II), documentary evidence of similar "tables" being quoted in the text, but no special attention was paid to the subject at the time or for many



years afterwards, and when in 1882 the Kettlebaston fragments, which from their style seem to be the earliest extant examples of the "tables", were exhibited to the Society, they were passed over with a bare mention in *Proceedings*.

In 1890, however, Mr. Hope, then Assistant-Secretary of the Society, read before the Society a paper on the alabaster tablets called St. John's Heads, and gave documentary evidence to show that in the fifteenth century and onwards these were made in large numbers at Nottingham. This paper was printed in *Archaeologia*.<sup>1</sup> It was followed by another by the same writer, printed in the *Archaeological Journal*,<sup>2</sup> giving a general review of the evidence for the working of alabaster in England at Chellaston, Nottingham, and elsewhere, part of which is reproduced, with additions, in the present volume.

The main outlines of the subject having thus been laid down, it remained to deal with the question of the date of existing examples, on the grounds of treatment and style. Professor Prior's paper in the present volume deals with this question, and is followed by the catalogue of the alabaster carvings exhibited in the rooms of the Society from May 26 to June 30, 1910.

The acknowledgements of the Society are due to Count Paul Biver, the Marquis de Fayolle, M. J. À. Brutails,

<sup>1</sup> lii. 669.

<sup>2</sup> lxi. 221.

and M. Camille Enlart, Hon. F.S.A., for the loan of photographs; to Count Paul Biver for placing a large series of negatives at the Society's disposal; to Professor Prior, F.S.A., and Mr. Arthur Gardner, F.S.A., for the use of blocks from their book on *Medieval Figure-Sculpture in England* (Plates III, figs. 4, 5, 7; VII, 15; and VIII, 17); to the Royal Archaeological Institute for allowing the Society to reprint parts of Mr. Hope's paper; and to Mr. John Bilson, F.S.A., for much valuable help in obtaining photographs of alabaster carvings in France and elsewhere.

It is desired to take this opportunity of expressing the thanks of the Society to the owners of the alabaster carvings which were exhibited, whose names are printed at the end of this volume.

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PASSION SERIES, NAPLES MUSEUM.

## ON THE EARLY WORKING OF ALABASTER IN ENGLAND

By W. H. ST. JOHN HOPE, M.A.

THE massive variety of sulphate of lime called gypsum, more popularly known as alabaster, is found in abundance in some localities in the red marl of the Upper Keuper beds in Derbyshire, Nottinghamshire, Staffordshire, and elsewhere where the same formation occurs. When first quarried, alabaster is soft and easily cut, but hardens somewhat on exposure to the air, and is then capable of being polished like marble.

The chief quarries during the Middle Ages seem to have been along the ridge to the south-west of Tutbury, in Staffordshire, and the well-known Chellaston Hill, about four miles south-east of Derby.<sup>1</sup> The quarries near Tutbury were apparently the oldest, for the earliest use of alabaster that has been noticed in this country occurs in the Norman west doorway of Tutbury priory church, of a date *circa* 1160, which has one of the inner orders of mouldings wrought in this material. Further, upon the top of the ridge which yields the mineral, in the parish church of Hanbury, Staffs., is a cross-legged effigy of a knight, *circa* 1280, also wrought in alabaster. It is considerably the earliest alabaster effigy that has been noticed.

The Hanbury effigy is the precursor of a magnificent series of alabaster monuments, of which examples are to be found all over England.

<sup>1</sup> Leland, writing of the Island of Axholme, says: "The upper Part of the Isle hath plentiful Quarres of Alabaster, communely there caullid *Plaster*: but such stones as I saw of it were of no great thiknes and sold for a xij*d.* the lode. They ly yn the ground lyke a smothe Table: and be beddid one flake under another: And at the Bottom of the Bedde of them be roughe Stones to build withal." *Itinerary*, i. 39.

He also says: "There is a faire Quarre of Alabaster stone about a 4. or 5. Miles from *Leircester*, and not very far from *Beumaner*," *Ibid.* i. 21; and at Burton-on-Trent he noted "Many Marbelers working in alabaster", *Ibid.* vii. 25.

Some of the earliest are of the most sumptuous character, through the happy combination of alabaster work with Purbeck marble or the foreign black marble called touch. Pre-eminent among them are the monuments of King Edward II (*ob.* 1327) at Gloucester, of his son the lord John of Eltham (*ob.* 1336) at Westminster, and of John of Stratford, archbishop of Canterbury (1333–1348), in his own cathedral church. Other fine and early examples of alabaster tombs and effigies are those of bishop John of Hotham (*ob.* 1337) at Ely; of bishop Ralph of Shrewsbury (*ob.* 1363) at Wells; of Queen Philippa (*ob.* 1369) at Westminster, an admixture of alabaster and touch; of Thomas Beauchamp earl of Warwick (*ob.* 1370), and his countess, at Warwick, a grand example, with effigies hand in hand and weepers all about; of Thomas de Vere earl of Oxford (*ob.* 1371), at Earl's Colne, with pairs of weepers under canopies; of archbishop Simon Langham (*ob.* 1376) in Westminster abbey church; and of bishop John Harewell (*ob.* 1386) at Wells. The destroyed tomb of Queen Isabel, the consort of Edward II (*ob.* 1358), formerly in the church of the Grey Friars in London, was another early example.

The tomb of Queen Philippa was the work during her lifetime of a Frenchman, Hawkin Liege, who was paid in January, 1366–7, 200 marks (or £133 6s. 8d.) due to him for making it.<sup>1</sup> This tomb was not completed until ten years after, when John Orchard, of London, "latoner," was paid £5 for making divers figures of angels for it, and a month later he received another £5, the balance of £18 2s. due to him for various costs and expenses about the same tomb, as well as "for two images of alabaster upon a little marble tomb for a son and a daughter of the King", which cost 20s.

These two images are clearly those of William of Windsor and his sister the lady Blanche of the Tower, who died in infancy, and whose tomb still remains beside that of their uncle, the lord John of Eltham.<sup>2</sup>

<sup>1</sup> (Pells Issue Roll, 40 Edward III, Mich. (No. 248) m. 21.)

<sup>2</sup> (Pells Issue Roll, 50 Edward III, Easter, m. 8, m. 17, m. 24.)



By the same hand was probably wrought the effigy in York Minster of their brother, William of Hatfield, who was born in 1336 and also died young.

In 42 Edward III (1367-8—1368-9) a sum of £166 13s. 4d. was paid to Peter the mason for making an alabaster *tabula* or reredos for the chapel of the Order of the Garter in Windsor Castle. From the Issue Roll of 45 Edward III (1370-1—1371-2) we learn that Peter Maceon, therein described as of Nottingham, was paid the further sum of 50 marks, or £33 6s. 8d., in discharge of 300 marks which the King owed to the same Peter "for a table of alabaster made by him and placed upon the high altar within the free chapel of St. George at Windsor." This great reredos, for such it was, cost, therefore, the huge sum (for that time) of £200, and if the Nottingham carvers could already command the royal patronage their work must have been of a high standard. Unfortunately, none of Peter's reredos now exists at Windsor.

Much about the same date various works were being wrought in alabaster in the cathedral church of Durham.

In 1372 John lord Nevill of Raby "caused to be made the new work of marble and alabaster beneath the shrine of St. Cuthbert, for which he paid more than 200 pounds. And he caused it to be enclosed in boxes in London, and sent by sea to Newcastle, and the Prior to Durham."<sup>1</sup> The same benefactor also gave in 1380, at a cost of 500 pounds or marks, to which the prior and others added 200 marks, "the work above the altar which is called La Reredos." This, too, was brought by sea from London in boxes, and *Rites of Durham* tells us that it was adorned with fair images of alabaster all finely gilded, "wherof, right over the said Hie Altar, were artificially placed, in very fine alabaster, the picture of Our

<sup>1</sup> *Historiae Dunelmensis Scriptores Tres* (Surtees Society 9), 135, 136. Among other gifts to the same church by Prior John Fossor, 1341-47, were: "Item imagines sanctae Trinitatis et beatae Virginis de alabastro, cum tabernaculis cum aliis ornamentis, pretium 22l." *Ibid.* 131.

Lady standinge in the midst, and the picture of St. Cuthbert on the one side and the picture of St. Oswald on the other, beinge all richly gilded." <sup>1</sup>

A little lower down on the south side of the quire of Durham is the magnificent episcopal seat set up in his lifetime by bishop Thomas of Hatfield, who died in 1381, having beneath it his tomb, with his effigy in alabaster.

In the nave of the same church are the splendid but sadly defaced tombs, all wrought in alabaster, of Ralph lord Nevill, who died in 1367, and of his son, John lord Nevill, the donor of the shrine and reredos, who died in 1388. Beside the latter lies his first wife Matilda, who was living in 1368.

It is possible that the stone was worked in Derbyshire or at Nottingham and sent thence to London to go by sea with the other stonework to Newcastle. This view receives support from a somewhat parallel case, that of the splendid tomb of Richard Beauchamp earl of Warwick, at Warwick. In this instance (35 H. VI) John Bourde of Corfe Castle, "marbler," covenanted to make the Purbeck marble tomb, and to bring it to Warwick and set it up there.

The following documents show the fashion of using alabaster: By his will, dated 1371, Sir Walter Mauny, K.G., desires to be buried in the quire of the Charterhouse at London, of which he was founder: "Item je devise que une Tombe dalabastre soit fait ove un chivaler de mes armes tiele come est faite sur monsire Johan de Beauchamp a seint Poul en Londres." <sup>2</sup>

Thomas Lord Poynings, in 1374, leaves a similar direction that he be buried in St. Radigund's abbey, near Dover, and that a tomb be made for him with the image of an armed knight thereon of alabaster.

In 1380, William lord Latimer desires to be buried in the priory

<sup>1</sup> *Rites of Durham* (Surtees Society 15), 6.

<sup>2</sup> Reg. Whittlesey, f. 121. The tomb of Sir John Beauchamp was probably another early example in alabaster; he died in 1358.

church of Guisborough, "et que la tombe dalabaustre q'est en le dit esglise soit surmys come j'ay autrefois devise."<sup>1</sup>

The fame of such alabaster images as adorned the reredos at Durham was also beginning to spread abroad, and in May, 1382, the King by writ orders the customers at Southampton to allow Cosmato Gentilis, the pope's collector, to export a set of three large alabaster images.<sup>2</sup>

Three alabaster images of about the same date and probably of the same sort were found hidden under the floor of the old church at Flawford, Notts. They are now preserved in the Castle Museum at Nottingham, to which they have lately been given by Miss Percy, of Beeston. The smallest, which is 28 inches high, represents our Lady and Child; the second, which is 4 inches taller, is a figure of St. Peter as pope holding a church, with a priest (now headless) kneeling at his feet and holding a long scroll; the third, which is 38 inches high, represents a bishop in the act of blessing.

Another such figure, of our Lady of Pity, probably from the same workshop, was found under the floor of Breadsall church, Derbyshire, in 1877. It is 29 inches high, and retains traces of the original painting and gilding.

From the many references to them in wills, such images were evidently far from uncommon.<sup>3</sup>

At the close of the fourteenth century and the beginning of the fifteenth a fine series of figures of knights is to be met with, which are characterized by an orle or roll of rich embroidery worn round the bascinet. In the earlier examples, as on Sir Hugh Calveley's effigy at Bunbury, Cheshire, 1394, and that of Sir Robert Marmion at Tanfield, this decoration takes the form of a jewelled band, but in the later figures it becomes a roll of very ornate character. Among them are the well-known effigies of Sir Thomas Arderne (*ob.* 1391) at Elford,

<sup>1</sup> *Testamenta Eboracensia* (Surtees Society 4), i. 114.

<sup>2</sup> T. Rymer, *Foedera*, O. vii. 357.

<sup>3</sup> *Testamenta Eboracensia* (Surtees Society 4), i. 172, 199; *Ibid.* (Surtees Society 30), ii. 28, 117, 151, 258.

Staffs., of Sir Thomas Wendesley (*ob.* 1403) at Bakewell, Derbyshire, of William lord Ros, K.G. (*ob.* 1414) and John lord Ros (killed 1420-1), at Bottesford, Leicestershire, of Sir Humphrey Stafford (*ob.* 1420) at Bromsgrove, of Ralph Nevill earl of Westmorland (*ob.* 1425), at Staindrop, of Sir Edmund Thorpe (*ob.* 1418) at Ashwellthorpe, of William Phelip lord Bardolf (*ob.* 1441) at Dennington, of Sir John Cokayne (*ob.* 1447) at Ashbourn, Derbyshire, etc., etc.

There are included in this group two monuments whose history is known. The first is a tomb and effigy of John duke of Brittany (who died in 1399), which was formerly in the church of St. Peter at Nantes.<sup>1</sup> This man was the first husband of the lady Joan of Navarre, afterwards Queen of our Henry IV, and the tomb and effigy were made in England under her direction. It was finished early in 1408, and a safe conduct was thereupon issued by the King to John Guychard, merchant, for its conveyance to Nantes; "una cum Tribus Ligeorum nostrorum Anglicorum, qui eandem Tumbam operati fuerunt, viz. Thoma Colyn, Thoma Holewell, et Thoma Poppehowe."<sup>2</sup>

The other example of an effigy with the orle of which the story is known is that of Ralph Greene, esquire, who died in 1418, and whose fine alabaster tomb, with images of himself and his wife, still exists at Lowick church, Northamptonshire. In this case the text of the contract for the making of the entire monument has most fortunately been preserved, and is a document of the highest importance in the history of our subject.<sup>3</sup>

The original contract is at present lost. It is in the form of an indenture, dated 14th February, 6 Henry V (1418-19), between

<sup>1</sup> Engraved in Lobineau's *Histoire de Bretagne* (Paris, 1707), ii. 498. The monument was unfortunately destroyed in the French Revolution; it resembled closely that of King Henry and Queen Joan at Canterbury.

<sup>2</sup> T. Rymer, *Foedera*, O. viii. 540. Nothing further at present has come to light about Thomas Colyn, Thomas Holewell, and Thomas Poppehowe, and it has yet to be seen whether they were Londoners, or "alablastermen" from Derbyshire.

<sup>3</sup> The full text of the contract, which is in French, has been reprinted by Mr. Albert Hartshorne in the Appendix to his *Recumbent Monumental Effigies in Northamptonshire*, from that scarce work, Halstead's *Genealogies*.

Katharine, who was the wife of Ralph Greene, esquire, William Aldwynle and William Marshall, clerks, on the one part, and Thomas Prentys and Robert Sutton, of Chellaston, in the county of Derby "kervers," on the other part, witnessing that the said carvers have covenanted and agreed to make and carve well, honestly, and profitably, a tomb of stone called alabaster, good, fine, and pure, containing in length 9 feet and in breadth 4 feet 2 [inches], upon which tomb shall be made two images of alabaster, the one a counterfeit of an esquire armed at all points, containing in length 7 feet, with a helm under his head and a bear at his feet; and the other image shall be the counterfeit of a lady lying in her open surcoat with two angels holding a pillow under her head, and two little dogs at her feet, the one of the said images holding the other by the hand, with two tabernacles called *gablettes* at their heads, which tomb shall contain at the sides with the ledgerment three feet, on which sides shall be images of angels with tabernacles bearing shields according to the device of the said Katharine, William, and William. And also the said carvers shall make an arch of alabaster above all the said tomb in length and breadth, with pendants and knots and a crest of *faytes* and other works pertaining to such a tomb, the which images, tomb, and arch shall be proportioned, gilded, painted, and arrayed with colours well and sufficiently in the pure, honest, and profitable manner that pertains to such work. And all the said works shall be presently done and performed in all points in manner aforesaid, and set up and raised by the said Thomas and Robert in the parish church of Lowick, in the county of Northampton, at the costs and peril of the said Thomas and Robert in all such manners between now and the feast of Easter in the year of grace 1420. For doing and performing which works in manner aforesaid the said Katharine, William, and William shall pay or cause to be paid to the said Thomas and Robert or either of them £40 sterling, of which there shall be paid at the making of these (indentures) 10 marks, and at the feast of Easter next coming 10 marks, and at the feast of St. John Baptist then following 10 marks, and at the feast of St. Michael then following 10 marks, and

the remaining 10 marks shall be paid when all the said works shall be done and set up in manner aforesaid, etc., etc.<sup>1</sup>

It is impossible to examine the various monuments enumerated above without coming to the conclusion that the similarity in all the knightly effigies with orles can only be accounted for by their issue from such a common centre as the workshop of the Chellaston carvers, Thomas Prentys and Robert Sutton. They had the alabaster at their doors, as a deposit of considerable thickness covering several square miles, and they, their predecessors, and successors must have done a great trade in monumental sculpture.<sup>2</sup> It is evident, too, that some of the most splendid alabaster tombs in England were sent out from these Chellaston works, for it is tolerably certain that the carvers of the Lowick tomb wrought also the grand memorials of Thomas earl of Arundel (*ob.* 1416) and his countess at Arundel, and of Henry IV (*ob.* 1412-13) and Queen Joan at Canterbury, both which tombs are distinguished by similar "gables" over the heads of the effigies; as well as the great tomb at Staindrop, Durham, of the same design as King Henry's, with effigies of Ralph Nevill earl of Westmorland (*ob.* 1425) and his two wives. This has however no "gables".

Meanwhile, there are other groups of tombs that clearly emanated from a common centre, which may also have been Chellaston. One group contains the three episcopal effigies of William Courtenay (*ob.* 1396) at Canterbury, William of Wykeham (*ob.* 1404) at Winchester, and Simon Langham (*ob.* 1376) at Westminster. Another includes the fine effigy of John earl of Arundel (*ob.* 1434), at Arundel, and the tomb at Canterbury with effigies of Margaret Holland (*ob.* 1439) and her two

<sup>1</sup> The price of this tomb should be compared with that of the Windsor reredos before mentioned.

<sup>2</sup> In 1414 a French mason was sent to England to buy alabaster for the abbey of Fécamp, and got it from master Thomas Prentis of Chellaston. See a paper by Mr. John Bilson, F.S.A., on "A French purchase of alabaster in 1414", in *The Archaeological Journal* for March, 1907 (vol. lxiv. 32-37).

husbands, John earl of Somerset (*ob.* 1408-9), and Thomas duke of Clarence (*ob.* 1421).

Another group comprises the tomb of Sir Thomas Green (*ob.* 1457) and lady at Greene's Norton, Northants, a knight of the Erdington family at Aston, Warwickshire, Sir Robert Harcourt, K.G. (*ob.* 1471), and lady at Stanton Harcourt, and Sir John Crosby (*ob.* 1475) and lady, now in St. Helen's, Bishopsgate, London.

A further group, which includes the two fine monuments at Norbury, in Derbyshire, of Sir Nicholas Fitzherbert (*ob.* 1473) and lady, and Sir Ralph Fitzherbert (*ob.* 1483), and those of William Redmayne (*ob.* 1482) and widow, at Harewood, Yorks., of Edward Stafford earl of Wiltshire (*ob.* 1498), at Lowick, of Sir John Strelley and lady at Strelley, Notts. (1501), of Giles lord Daubeny (*ob.* 1508) and lady in Westminster Abbey, and John Harrington (*ob.* 1524), and wife at Exton, Rutland, is characterized by small figures of bedesmen crouched against the feet of the effigies.

It may be submitted, as a working theory, that the monumental sculpture in alabaster was, throughout the medieval period, the work of carvers, first, perhaps, in or near Hanbury and Tutbury, but certainly later at Chellaston, and that the Nottingham alabastermen, as well as those of York, Burton, and Lincoln, of whom there is likewise evidence, wrought for the most part imagery and tables for reredoses and the like. The carving of the great blocks and slabs needed for tombs would thus be done at the quarries, while the lesser pieces of the material would be carried off to convenient centres. That one of these centres, Nottingham, was already famous for reredos work in the reign of Edward III has already been shown, but there is not any further documentary proof for quite a century later.

There is, however, interesting evidence of another sort. In January, 1890, the writer communicated to the Society a paper "on the sculptured alabaster tablets called St. John's Heads," showing (1) that certain sculptures of which the predominant feature was St. John's Head lying on a charger, accompanied by a figure denoting our Lord's

Pity, and usually flanked by figures of St. Peter and St. William of York, and sometimes other saints, could be identified with the "St. John's Heads" mentioned in medieval wills and inventories, and (2) that towards the end of the fifteenth century and onwards these were made in large numbers at Nottingham.

The earliest reference to these particular tablets that has been noted is in the will of Isabella Hamerton, of York, widow, who in 1432 bequeathed to a certain chaplain "unum lapidem alabastrum secundum formam capitis sancti Johannis Baptistæ".<sup>1</sup>

In the published *Records of the Borough of Nottingham* are many references to "alabastermen" and their works. In 1478-9 Nicholas Godeman, "alabasterer", paid a fine of 8*d.* for licence to traffic.<sup>2</sup> In 1482-3 an action was brought by Walter Hilton, alabasterman, against Emma Sherwood, for 8*s.* 8*d.* "pro deauratione et penting unius tabernaculi de Sancto Philippo in Ecclesia Beati Petri"<sup>3</sup>; and one Edward Hilton, "imagemaker," is mentioned in a bond in 1488.

In 1491 an action was brought by Nicholas Hill, image-maker, against William Bott, his salesman, for value of "quingenta et octo capita Sancti Johannis Baptistæ, partim illorum in tabernaculis et in howsynges" of the value of 5 marks, which were delivered him to sell.<sup>4</sup> Many other similar actions might be cited.<sup>5</sup>

These extracts show that for certainly fifty years the image-makers and alabastermen of Nottingham were busily engaged upon images and tables of Chellaston alabaster, among which St. John's Heads are specially mentioned, and that they were sent away for sale in large numbers. Not improbably, they were also hawked about the country.

Evidence of this latter fact is afforded by several documentary notices.

<sup>1</sup> For further details as to these St. John's Heads, reference may be made to the paper in the 52nd vol. of *Archæologia*.

<sup>2</sup> *Records of the Borough of Nottingham*, ii, 302.

<sup>3</sup> *Ibid.* ii, 332.

<sup>4</sup> *Ibid.* iii, 18.

<sup>5</sup> *Records of the Borough of Nottingham*, iii, 38, 39, 82, 84, 185, 182. Richard Starkey, alabasterman, is mentioned in 1529. *Ibid.* iii, 482.



In the account of the churchwardens of Leverton, Lincolnshire, for 1523 is a payment of £8, "Johanni broke factori tabule alabastris in plena solucione pro eadem tabula"; and of a further sum of 6*s.* 8*d.*, "prefato Johanni brooke pro le vawte stante super summitatem tabule."<sup>1</sup>

There are further charges of 6*d.* "in expensis ad deliberaciones tabule predicte", of 8*d.* "ad mawns lawhton pro le ook woode ad eandem tabulam," and of 2*s.* 8*d.* "sol. Nicholao fabro pro opere ferreo circa tabulam alabastris". Payments follow "pro factura curtine pendentis ante novam tabulam", and "pro tinxione predicte curtine pendentis ante tabulam super summum altare", which shows clearly that the *tabula* was a reredos.<sup>2</sup>

Other items which precede these show that the *tabula* was made by contract :

sol. servo illius qui faciet tabulam alabastris quum veniebat huc pro labore suo .	vd.
sol. illi qui faciet tabulam alabastris quum veniebat pro expensis suis . . .	xijd.
sol. factori tabule alabastris in parte solucionis unius pacti pro facturam ejusdem	
tabule . . . . .	vjs. viijd. <sup>3</sup>

In 1526, the Leverton folk again called in Robert Brooke, this time to supply them with a set of little alabaster images for their rood-loft.<sup>4</sup>

It is unfortunate that nothing is left of the Leverton work to show what Robert Brooke's work was like, and it would be interesting to know whether or not he hailed from Nottingham.

One other record of a similar kind has lately come to light in the churchwardens' accounts at Bramley in Hants. In 1531-2 occurs :

Item to the alablasterman in ernystes on a bargin . . . . .	iiij <i>d.</i>
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Clearly he had come in search of orders, and no doubt he showed his samples. The result appears in the account for 1532-3 :

Item paid for the ymages in the Rodeloft out of the Churche boxe . . .	xiiijs.
Item paid to Thomas Watson for certen bordes to fastyn the ymages to in the	
Rode lofte . . . . .	vii <i>d.</i>

<sup>1</sup> *Archaeologia*, xli. 347.

<sup>2</sup> *Ibid.* xli. 347.

<sup>3</sup> *Ibid.* xli. 346.

<sup>4</sup> *Ibid.* xli. 349, 350.

Unfortunately the alabasterman's name is not given, nor are there any remains of the images at Bramley, so we cannot say whence they came or what they were like.

There remains one other point concerning the Nottingham work, and that is the identification of it. In the case of the St. John's Heads the evidence is cumulative that the examples that remain have come from a common centre, which was clearly Nottingham. These St. John's Heads not only present the same characteristics of sculpture, but very many of them have all been painted to pattern, especially as regards the ground on which the figures are set or against which they stand. The former is almost invariably a bright green, sprinkled with circular groups of white spots enclosing a red one, and the backgrounds are usually gilded, with raised bosses. Now this characteristic decoration is met with, not only on these St. John's Heads, but on a very large number of similar panels sculptured with an endless variety of other subjects. It is also evident from the numerous references to them in inventories, as well of parish as of monastic and cathedral churches, that reredoses formed of series of such tables, and even fronts of altars carved in alabaster, were extremely common throughout England. The Suppression inventories afford plenty of examples, and the many fragments that have come to light during "restorations" of churches all over the country are proof of their wide distribution. Occasionally, too, references to them occur in wills. Thus in 1505 Sir John Gilliot, alderman of York, directs :

I yeve to by a tabil of alblaster to the high awter in Sainct Saviour Kirk V marc.<sup>1</sup>

And in 1506, John Colyns of Hunworth directs :

I woll that myn executors p'vey a table of alabaster of the story of our lady and seint Anne her moder.<sup>2</sup>

In 1539 Anne Buckenham, of Bury St. Edmunds, also makes the following bequest :

I give and bequeathe to the chappell in the manner of Buckenham in Lyvermere

<sup>1</sup> *Testamenta Eboracensia* (Surtees Society 79), v. 16.

<sup>2</sup> *Norfolk Archaeology*, i. 123.

Magna, my table of alabaster w<sup>th</sup> the imagies of the Trinitie, Sainte Peter, and Saynte Nicholas, there to remayne as long as yt may endure.<sup>1</sup>

Extracts from one Suppression inventory, that of the London Charterhouse, 1538-9, will suffice as a good example :

High altar : " the nether fronte of the alter of alabaster wyth the Trinite and other Imagys."

St. John's chapel : " an alter and a table of the Resurrecyon of alabaster wyth ij imagys of saint John Evaungellyst and the other of saint Augustyne at eyther end of the sayd alter."

The chapter house : " An altar wythe a table of alabaster wythe vij yoies of ow<sup>r</sup> ladye."

And in a Visitation book of Archbishop Young, under date 29th October, 1567, it is said with respect to Ripon Minster :

Ther is in a house within a vawte of the said Churche yet remaininge reserved vj great tables of alabaster full of images.<sup>2</sup>

Several small tables of alabaster are still preserved in the vestry of the Minster.

Other examples are to be found here and there in many churches and museums of this country, and abroad they are so common and so widely dispersed as to show how large was the export trade in them.<sup>3</sup> One reredos formed of a number of these tables, together with the frame in which they are set, has actually travelled all the way from England to Iceland, where other examples also exist. Attention has lately been drawn to the numerous examples in France, by Mons. A. Bouillet, in a paper in the *Bulletin Monumental* for 1901,<sup>4</sup> entitled "La fabrication industrielle des retables en albatre (XIV<sup>e</sup>-XV<sup>e</sup> siècles)."

<sup>1</sup> *Bury Wills and Inventories* (Camden Society 49), 138.

<sup>2</sup> *Memorials of Ripon* (Surtees Society 81), iii. 344.

<sup>3</sup> A considerable number must have gone abroad when our churches were despoiled in the sixteenth century, and a letter dated 10th September, 1550, written from Poissy by Sir John Mason to the Privy Council, contains the following significant passage : " Three or four ships have lately arrived from England laden with images, which have been sold at Paris, Rouen, and other places, and being eagerly purchased, give to the ignorant people occasion to talk according to their notions ; which needed not had their Lordships' command for defacing of them been observed." *Calendar of State Papers, Foreign*, 1547-1553, p. 55.

<sup>4</sup> Vol. lxxv. 45-62.

M. Bouillet has appended to his paper a list, which is manifestly incomplete, of nearly three hundred instances preserved in French museums. Many of them consist of groups of four, five, seven, nine, eleven, and even of sixteen or eighteen "formant un retable". The writer concludes that all are of Flemish origin, but a typical example which forms his one illustration, a table of the Trinity, is of undoubted English work, with the characteristic painting found on the Nottingham panels.

The sets composing retables were no doubt exported in that form, like the example in Iceland.

For all these tables may be assigned the same Nottingham origin as the St. John's Heads, for who can doubt on comparing them that they are the work of the same school of "alablastermen" and "steynours"?

There is also evidence late in the fifteenth century of "alablasturmen"<sup>1</sup> at Burton-on-Trent. In 1481 Robert Bocher or Bochor of Burton-on-Trent "alablasturman", and Gilbert Twyst *alias* Twysse of the same town, "alablasturman," claimed £11 from William, abbot of St. Albans, £10 from Anthony, prior of the House and church of the Holy Trinity, Wallingford, and 8 marks (£5 6s. 8d.) from William Bray of Newbury in the county of Berks., clerk, keeper of the Hospital of St. Bartholomew in Newbury, all of which sums were owing and unjustly detained.<sup>2</sup> In each case, it will be seen the amount due was for work done in a religious house, and evidently for objects of some size such as reredoses or tables for altars.

Of the York alablastermen it is not possible to say much, but the names of some of them have been found among the York freemen.

There is, unfortunately, no record as to what they specially wrought or sold, but there are certain alabaster sculptures in the British Museum,

<sup>1</sup> It is quite possible that many of these "alablastermen", at Nottingham and elsewhere, were only salesmen or agents for the actual carvers, and the following entry from the churchwardens' accounts of St. Lawrence's, Reading, for 1523, is suggestive of the fact: "Item to an Alabasterman for makeyng clene the table at Saynt Johns Awlter and other ymages xvjd." C. Kerry, *History of the Municipal Church of St. Lawrence, Reading* (Reading, 1883), 38.

<sup>2</sup> De Banco Roll, Easter, 21 Edward IV, m. 287.

the Cambridge Museum, and elsewhere, that are clearly the work of a school different from the later work that emanated from Nottingham: the sculpture is finer and better, and may be somewhat earlier. Perhaps evidence may come to light in time that will enable this work to be identified with that of the York carvers, but it may also have been the work of the earlier school that existed at Nottingham in the fourteenth century.

It has been suggested elsewhere<sup>1</sup> that the St. John's Heads were devotional tablets popular amongst the members of the famous York Guild of Corpus Christi, and it is possible that the earliest examples were the work of York carvers, but at a later date they were certainly made in large numbers at Nottingham.

The Lincoln school is at present only known from the fact that there was a gild there of painters, gilders, stainers, and alabastermen, founded 17 Henry VIII [1525-6] in honour of our Lord Jesus Christ, the Blessed Virgin Mary, and All Saints, but principally in honour of St. Luke the Evangelist.<sup>2</sup>

<sup>1</sup> *Archæologia*, lii. 707.

<sup>2</sup> The charter and ordinances of the gild are set forth in the City Register for the years 1541-1564, f. clxxvii.

[NOTE.—Parts of this paper have been already published in the *Archæological Journal*, (vol. lxi, p. 221), and are here reprinted by permission of the Royal Archaeological Institute.]

## THE SCULPTURE OF ALABASTER TABLES

By EDWARD S. PRIOR, F.S.A.

THE alabaster sculptures in relief, or tables (to give the name which was in use for altar sculpture in medieval records), have not in any example now in England remained in their original setting. They are represented for the most part by broken pieces, some dug up from the floors of churches, as at Whittlesford in Cambridgeshire and Preston in East Yorkshire; others recovered from some ancient rubbish-hole in a churchyard, or from a pond near by, as was the case with the Selby find; others again dredged out of rivers, as at York, or brought to light in the excavation of streets, like the large hoard of broken pieces found in London. Their occurrence in English churches has no doubt been frequent enough to connect this form of sculpture with our ancient altars. But the most numerous, and most perfect, examples are now in museums, or in the hands of private collectors, with no certain record as to their origin, nor anything but internal evidence to explain their use.

Many examples now in England (as some of those in the British Museum) are stated to have come immediately from abroad. While our English finds of alabaster table-work have been scanty and mostly damaged, we see on the Continent a much better representation of it. Notably in France perfect specimens to the number of many hundreds occur in museums and private collections, and what is particularly important, whole sets are to be seen in churches, many apparently in their original positions, or at any rate substantially in use for the purpose for which they were made. Thus the reredos at La Celle (Eure), as Count Paul Biver<sup>1</sup> tells us, remains untouched; some portions have dropped off, and one panel has been abstracted. But in the main this

<sup>1</sup> *Archaeological Journal*, March, 1910.

reredos of alabaster tables, set in its wood framing, is practically what it was when originally erected some 450 years ago. With this before us there can be no question as to the use and make-up of the similar pieces in England: our alabaster tables were, in a general way, intended for church use behind altars.

The English pieces, as well as being fragmentary, usually have their surfaces much degraded. Many of the foreign examples, on the other hand, like that at Montréal (Plate VII) show brilliant painting and gilding. The decoration has gone from most English examples, either by decay or from being cleaned off right to the surface of the alabaster to make the pieces tidy and saleable. But apart from the destruction of paint the carving itself in many of our specimens seems rubbed away. This may have taken place in medieval times, for the smirch of the altar candles would make them shabby and the constant cleaning and perhaps occasional renewals of colouring would blunt the edges of the sculpture. At any rate very often projecting parts seem rounded off, and the original expressions of the faces have been obliterated. A fragment found in Essex (now in the Victoria and Albert Museum) should be noticed as giving proof how sharp and incisive was the original technique of the alabaster sculptor, and how bright and vivid the decorative expression he achieved, by contrasting the soft white of the alabaster surface with the clean cool colour-scale of medieval taste.

The output of these tables must have been a large one. Counting up the separate slabs or fragments, abroad and in England, they mount up to many hundreds, each of which may stand for a series such as we can see by the complete retables abroad. Sometimes, when fragments are found in a church, they do not belong to a single set, but appear to be portions of two or three reredoses as, for example, in the already mentioned finds at Preston and Whittlesford. We know from the evidence of records (see p. 12) that the Canons of Ripon had six retables of alabaster in their church. Both the complete screens and the detached slabs are now found all over western Europe, from Iceland to Spain, from Bordeaux to Naples. Where did they all come from? In what

places and during what times were they manufactured? While great difficulties arise in attempting to answer these inquiries, a complete examination of all the pieces may help us to certain opinions, and in a broad way to some satisfactory conclusions.

For one thing, seeing that the alabaster tables were portable furniture, it is clear that they were not in connexion with the structural masoncraft of the churches in which they were placed: neither in date nor in style can they be classified with the architecture around them. And carrying this still further we may conclude that their occurrence in districts or countries need not imply local origin. For the large majority of the examples in museums, no clear account of provenance is forthcoming. Their present distribution is therefore not of prime consequence, and proofs of date and origin must be looked for apart from this, that is to say in the internal evidence that the sculpture itself has to give us.

The preliminary point of internal evidence is the material, and on this ground the alabaster subjects are claimed as English work. The tables with which we are concerned were made in a particular kind of alabaster, which, as far as we know, has only been quarried in southern Derbyshire and the adjoining corner of Staffordshire. Gypsum in a fibrous or granular form appears in many counties of England, but the massive or rock form of it, the alabaster of the arts, occurs in great detached blocks and in rocky strata, near Tutbury. Mr. W. H. St. John Hope (see p. 1) has made it clear that this Tutbury alabaster was the material out of which were carved the many great alabaster tombs found in all parts of England. Its texture is that of a soft white marble, and on a sharp fracture it appears scarcely less crystalline than marble. Still, when worked it has a silky gloss which distinguishes it. It is often uniformly white in large pieces, but other blocks show broad cloudy veins of reddish brown. But it can always be readily distinguished from a translucent kind with networks of fine brown lines that was used for small religious reliefs in the sixteenth and early seventeenth centuries in Flanders. An Italian alabaster, white and



transparent, appears too in modern ornaments, and can also be recognized as a distinct material. At Bordeaux and in its neighbourhood retables can be seen whose execution has been evidently inspired by English types in a material which has somewhat the look of our alabaster. In the cathedral church of Bordeaux I do not judge them to be English work, since their handling is different from anything I know in England.<sup>1</sup>

The Chellaston document (pp. 6, 7) shows us that in Derbyshire there was a working-up as well as a quarrying of the tomb-material. I do not think that this proves the tables to have been generally sculptured upon the site of the quarries or near them. Like other stone, alabaster was capable of being conveyed away in the rough and worked to its purposes in many places. Particular instances of a trade in block alabaster for use elsewhere have been given (see note, p. 8). The alabaster tombs in Westminster Abbey were most probably worked in London, for do not records tell us that alabaster tombs and alabaster furniture were shipped from London at dates from 1350 to 1410? Medieval commerce, as we know it, would favour both the block trade and the worked trade: we read that Caen stone was imported in block and in ashlar: that Purbeck marble was supplied in block, in paviers, and in worked pieces: and that the white stone was shipped from the cliff at Beer and conveyed to Exeter; no doubt also to other places, since furniture and monuments of this material appear in many churches along the English Channel. It seems to me natural that alabaster in the rough should go to Burton-on-Trent close at hand, and be carried down the river to Nottingham; and if to Nottingham, further also. There was water-carriage on to York, or to Lincoln by the Witham channel, and so on to Norwich, a place to which stone was continually coming by sea, since no freestone could be quarried locally. Again, since memorial effigies of Purbeck marble can be found distributed as if from London along Watling Street in Northamptonshire, it seems that block alabaster could easily go by the same road to London. Finally, since we know

<sup>1</sup> No. 45 in the Catalogue of the Exhibition (Plate XIX) appears to be of this class.

that in the Middle Ages the London workshops imported Caen stone, Purbeck marble, and on occasion Flemish touch also, the obtaining of block alabaster for their monuments and retables would be a matter of course directly the quarries became famous. Burton-on-Trent, Nottingham, York, and Norwich have been mentioned above, because at all these cities there are records of "alabaster men" living in them, but it is as to Nottingham that Mr. W. H. St. John Hope has found the records of alabaster workers most numerous and covering the longest period.<sup>1</sup>

The internal evidence of the alabaster sculpture not only proclaims it English, but assigns it broadly to the late fourteenth and fifteenth centuries. There is not much architectural detail to hand upon the slabs themselves, but what there is points clearly to the last period of English medieval style. More exact dating is difficult because architectural ornament changed but little for 150 years, and the details on the tables may point as easily to 1500 as 1400. This was to be expected, but it is curious that almost the same remark may be made about the costume as represented on the tables. When we consider the marked changes of fashion in dress and military accoutrements which occurred in the period from the Black Death to Henry VIII, the alabaster reliefs might have been expected to fall into place, and their succession be convincingly vouched for by the details of armour and of costume. The dates of recumbent effigies in alabaster can with the aid of the dated brass memorials be determined for every twenty years or so, and the successive adoptions of various items of accoutrement or headgear can be used in this way to classify style. But the convincing items are somehow not distinct in the tables. Fashions are indicated, but it is remarkable how often the representation of contemporary costume fails in being decisive. In comparison the sculpture of the Seven Sacrament scenes upon

<sup>1</sup> See pp. 3, 10.

the Norfolk fonts, though ruder in execution, shows itself much more expressive of date in the costumes it exhibits.

This vagueness of the alabaster record may be explained, first on the ground that the religious scenes in the table-work were ideal conceptions, and secondly that its handling was pictorial. As ideal the motives of the tables fostered a traditional, not a contemporary, personation of each character. As pictorial they had no thought for that exact modelling of dress items, which in the sculpture of memorial figures was evidently the pride of the monument trade. The entailing of the alabaster table-maker was often very summary, because it relied on the painting to help it out. We find a detail, such as the nimbus, sometimes carved in relief, sometimes indicated only by painting. Now that most of our English pieces are seen stripped, or almost stripped, of colour, only half evidence is left of how costume was originally rendered. Moreover, since the scenes were those of contemporary representation in passion-plays and mysteries, the paste-board make-ups of the religious stage, which were on view in every great city, were at hand as models to the shop-carvers.<sup>1</sup> We may take it that in table-sculpture we do not find the knights and ladies of contemporary life, as the effigies exhibit them, but, as it were, stage soldiers and property virgins. From first to last the armour of the soldiers of the Sepulchre and the dress of the Virgin scarcely alters. The soldiers show a helmet and a sort of camail or gorget (with frequently the bawdrick or broad horizontal belt), the knightly get-up of a date before 1420; the Virgin has the flowing skirt, the tight-fitting bodice, and long flowing hair that she had in early fourteenth-century representations. There is, I claim, a gradual modification of handling, which to some degree echoes the changes of fashion, but it does not amount to those specific changes in the items of costume which distinguish generation from generation in the effigy sculpture of the tombs.

In one way, however, the alabaster tombs may be called in to

<sup>1</sup> For example the blackening of the faces of the ruffians and executioners and heretics, as seen in many of the tables, was no doubt a stage trick.

give dates to the alabaster tables. The housings, or slabs of alabaster enclosing the tomb-chests, were often carved with subjects in relief, and in one or two cases the same scenes appear on the tombs as on the tables. When these correspondences occur, they are very useful in fixing the tables, for the record of the tombs admits in most cases of accurate dating. Moreover it can give us hints as to the origin of styles and localities of workmanship. In this way we can go a little further than the bald statement that the alabaster tables are English work of the fifteenth century, made from Derbyshire alabaster, possibly in a Nottingham workshop. I propose therefore a critical examination of the following features :

1. The shapes and edgings of the slabs, as indicating various uses or methods of making the tables.
2. The sculpture uses: the height of the relief, the handling of drapery, the tricks of pose, and of modelling.
3. The subject uses: first in the selection of the groups or sets of scenes, which were combined for a table; secondly, in the composition and arrangement of the figures in each scene.
4. The colour uses: the methods and details of painting and decoration.

I proceed on the principle that when a group of tables shows similarities on these heads, they have come from a common workshop; but that differences of finish and style mean differences of provenance. Such varieties of style may indicate separate dates of making in one place as fashions or conditions varied. But if shown to be contemporary then these indicate separate places of making, these conclusions being those generally applicable to medieval art. I suggest that the tests as above may be taken as valid for the purposes of distinction in the order as I have put them, the painting seeming to me to be the least valuable part of the evidence because it was not always done at the workshop, but sometimes at the place where the reredos was set up (as was the case at Windsor, p. 3); and, as already said, the colours may have been renewed and the original style thereby obscured. Still some

tricks of the decoration are no doubt significant marks of style, and can be seen to vary in the various groups which I shall offer. But seeing that the painting of sculpture was universal, the usual tricks were common property and cannot be assigned as the special monopoly of one set of workmen; for example, an ivory in the British Museum shows the dotted flower of the alabasters, and a similar flower occurs in Queen Mary's Psalter of the fourteenth century and the Duke of Bedford's Hours of the fifteenth.

On the other hand, variations in the shape of the alabaster slab would seem conclusive evidence of distinct manufactures at the hands of various sets of craftsmen. So as to subject, the make-up and setting of each scene would be stereotyped in a workshop, for the medieval artificer must not be compared with the modern artist. In the Middle Ages a generation of artists spent itself in the expression of one motive, instead of the hundred at which the modern artist labours. Accordingly, the medieval sculptor followed patterns that slowly changed in the course of centuries, so that the personal variation of artistic genius, the artist's caprice which is congenial to modern artistic work, cannot be counted on to explain varieties of style. Schools, not persons; trades, not one-man shows, have given us the variations of alabaster sculptures, and every difference of handling, with every rearrangement of material, becomes of importance as separating bodies of sculptors, working at various places, and in each under peculiar conditions.

A primary division cannot go far wrong which makes an early and a late group of alabaster tables, and divides the two at the year 1420. It will be seen that in a rough way the former group comprises those that were neatly edged and hung or placed separately on a wall, while the latter is represented in the framed or reredos erections. The date of separation, though perhaps too evidently that of the change that occurred in the military costume of the memorial figures, must not be confused with it, for that change was only dimly reflected in the soldier

representations of the tables. It must be noted that the effigy-makers had to depict knights, whereas they were foot-soldiers or bill-men who were represented by the alabaster-workers in their tables of Resurrections, Betrayals, and Crucifixions. Still in these figures one may recognize the distinctly pointed bascinet with camail attached to it in certain sets of tables (Plate V, fig. 3); while in other sets there appears uniformly a different helmet (Plate XIII). Taking note of this and similar modifications in costume, and especially in the general treatment of the hair, its cut and brushing,<sup>1</sup> we may assign a piece as either early or late within the wide limits suggested, that is to say, as either of a fourteenth-century (*c.* 1380) type or of a mid-fifteenth (*c.* 1450) type.

Then again these two broad classes may be split up, though with less decision, on other grounds. It can be seen that a group of representations (for example, No. 3) reflect mid-fourteenth-century practice in the handling of sculptural detail. This group may therefore be taken as preliminary to the main body of tables in which one sees the dry-mannered executions elsewhere associated with the late fourteenth-century sculpture. Similarly, at the end of the second main group of tables may be placed those which have late features of costume—and these may be brought together also because they have crowded and contorted treatments with a degradation of execution, such as can be seen in other late fifteenth-century accomplishment in the arts. The indications of late armour or costume occur for example at La Celle (Plate VII; see also No. 24, Plate XV).

In this way we get our tables separated into four groups: (1) those of preliminary use and of varied shapes, where the style seems that of 1340–1380; (2) a make of uniform oblong slabs neatly edged and with a distinct form of heading, where armour and costume dates 1380–

<sup>1</sup> The hair in sculptured figures was curled round the ears in the fourteenth century; was short and brushed back in the first part of the fifteenth; was brushed forward, cut straight at the forehead later, and finally covered the ears completely in the latter part of the fifteenth and early sixteenth.

1420; (3) a large group of roughly edged slabs without headings, to be recognized as not belonging to either the first or the second divisions because both costume and armour date 1420-1460; and (4) the late sculpture of large reredoses made up of subject-slabs with traceried headings and all framed in wood, where costume and handling belong to a date after 1460, continuing to the cessation of altar-sculpture in England.

In this scheme I have taken only the broad characters, by which the dates may be determined in a general way, so that the succession may be recognized. One goes, no doubt, much beyond evidence in setting out four distinct periods of forty years, each of which had a particular make of alabaster table. But in what follows it will be seen that peculiarities of various kinds can be counted on as distinguishing four groups; and that the different makes can be assigned in a rough way to the four periods. But it will be insisted on that overlappings seem probable. Especially if these tables were not made all in one place, one form might still be coming from one town or set of workshops, while a fresh kind had developed elsewhere. Still, for purposes of classification, the 160 years from 1340 to 1500 may be distributed as having in a broad way a sequence of four different varieties of alabaster table.

## CLASS I

To be provisionally dated 1340-1380.

There are about a dozen alabaster slabs to be classed as echoing in their handling the drapery and attitudes of stone sculpture *c.* 1340; what is to be seen, for example, in the chapter-room doorway at Rochester, or in the Lady-chapel reliefs at Ely. This style is that of the alabaster weepers of John of Eltham's tomb at Westminster, and its distinction as relief-sculpture is not found elsewhere in the general run of alabaster carving.

Its technique of flat relief, as of cameo carving, and its elegant, if rather affected, attitudes, were characteristic (to take another well-known mid-fourteenth-century example which we claim to be English work) of the Grandison ivories. The Kettlebaston fragments at the British Museum, dug out of a church wall in Suffolk, show it at its finest. One fragment has the whole figure of Joseph in the Adoration of the Three Kings, and this would appear to be a long slab. The others are parts of a smaller upright-oblong make, the Ascension and the Coronation of the Virgin (see fig. 4, Plate III) respectively. It is remarkable that at Christchurch, Hampshire, the fragment of a retable carved in Caen stone, which is now placed in the Lady Chapel, has precisely these three subjects, and with arrangements quite analogous; for example, Joseph is seated on the left edge of the table; the apostles in the Ascension are shown with long locks down the back<sup>1</sup>; and the Virgin is kneeling to be crowned. Such arrangements in these scenes are distinctive because they do not occur in other tables which we know. However, the kneeling figure and the finely drawn draperies over the feet can be seen in the Ascension (No. 3), so that we may put this

<sup>1</sup> No. 8 in the same way has long-haired figures to the left which are apostles, not the Virgin, for bare feet are shown, not the shoes which are proper to the Virgin; see No. 3, where she is one of the front figures.





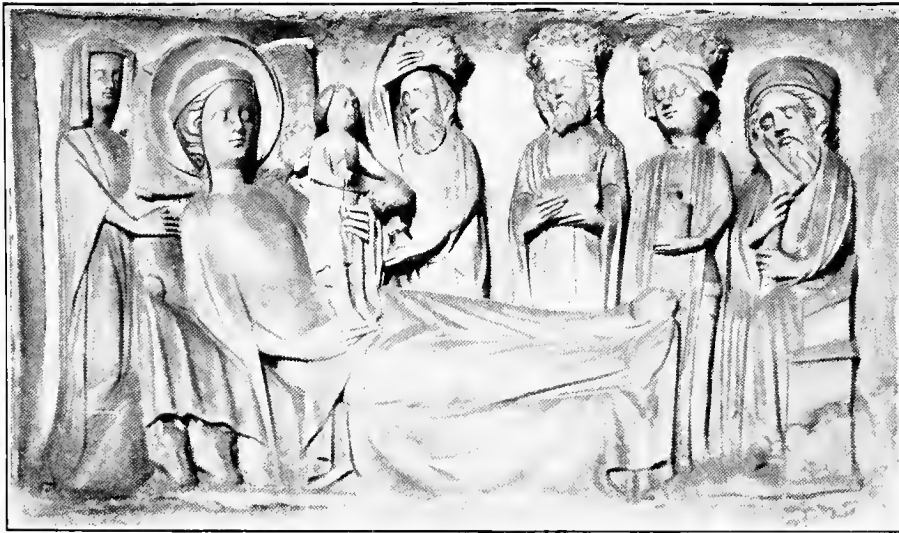


Fig. 1. Long Melford Church. The Adoration of the Three Kings.



*Photograph by Count P. Biver.*

*Photograph by M. C. Enlart.*

Fig. 2. Image-panels at Evreux.

Fig. 3. Image-panels at Douai.

piece in the same class though probably of later execution. Such expressions are plainly typical of a school of sculpture, which a comparison with the angels on the Westminster tombs, like those of Edmund Crouchback and Aymer de Valence, or those on Edward II's monument at Gloucester, fixes as that of Westminster.

The main peculiarity of these slabs is that they are flat carvings with finished edges, so that they would seem to have been supplied as picture panels for placing on walls. We cannot be sure how they were headed, as their tops are broken: they were probably roughly square in shape, about 12 in. wide, but, like an alabaster Ascension slab at Wells, they may have had rounded heads.

To be classed with them is a broad form of slab that has left examples in two pieces of flat relief, one now fixed in the wall at Long Melford church (fig. 1, Plate II), and the other (No. 4) of somewhat later type at Stonyhurst College in Lancashire. Both are similarly arranged subjects of the Adoration of the Three Kings, but the latter has more figures and its style is later.

Another example of the class is a square-edged panel (No. 1), said to come from a Thanet church, in which we have the roughing-out of the Crucifixion. This curious example would seem to be a local working on the spot of a slab of alabaster. There are also two Resurrection tables, flat and with finished edges but of upright oblong shape. One is in the British Museum (fig. 5, Plate III); the other (No. 2) has the scene recessed in a panel. They differ in one remarkable point: No. 2 shows the arm of Christ close to the side, but the British Museum example has it stretched out. Now the former or closed arm is the habit of the latest tables (figs. 14, 18, 19): while the outstretched arm is confined to the earlier treatments (figs. 7, 9). Accordingly the Resurrection at the British Museum seems introductory to a whole group whose make will constitute Class II.

The distinctions in these early pieces as compared with the later are (1) the even flatness of the sculpture; (2) its low relief; (3) the fine

treatment of drapery; and (4) the finished edges and various shapes of slab. Also a traditional handling of subjects may be detected with a system or collocation of scenes which is distinct from that in the great sets of tables that were developed later. There seem to have been sets of three scenes—the Adoration of the Three Kings, the Ascension, and the Coronation. But the Adoration we have seen, too, as a separate long panel, and the Ascension also as a single slab; that is to say we have no evidence that these early slabs were necessarily combined with others in sets. There seem also to have been upright-oblong Resurrection pieces and probably Crucifixions issued singly, of this first early flat make.

Used in connexion with such pieces would appear the statuettes, figures of saints and apostles, which are among the earliest of alabaster figure-works. They would seem made about three feet high, flattened at the backs, as if for standing on a ledge against a wall. The Exhibition was able to show the very perfect images found at Flawford near Nottingham (Nos. 74, 75, and 80), also a headless Lady and Child from Royston (No. 77), and a fragment of St. Anne with the Virgin (No. 81) that was found in Kersey church, Suffolk. The style of these works would seem to place them in the fourteenth century and therefore in connexion with Class I of the tables. Afterwards the image-figure of saints changed its form and became a panel-image moulded on to a flat background fifteen inches high and finished to range with the subject-panels of the reredos. It is possible that whole retables were framed together composed of such image-panels as those at Evreux (fig. 2, Plate II). The more ordinary use was to set one such figure-panel at either end of the reredos (fig. 15, Plate VII) as we shall find in the complete retables of Class IV.



Fig. 4. British Museum. Slab from Kettlebaston. Coronation.



Fig. 6. British Museum. Nativity.



Fig. 5. British Museum. Resurrection.

TABLES OF CLASS I.



Fig. 7. Ripon. Coronation and Resurrection.

TABLES OF CLASS II.



## CLASS II

To be provisionally dated 1380-1420.

The second class of alabaster tables can be found in a group of slabs of uniform shape, upright oblongs, generally fifteen inches high by about eleven inches wide; not sculptured on a quite level plane but bulging in the middle and with canted sides finished with a roughly chamfered border. The distinguishing characteristic is, however, the peculiar heading of the slab; there is worked in it an embattled cornice bayed both upward and forwards, with the top (see fig. 7, Pl. III) squared off by the same chamfered edge as finishes the sides. At first the embattled cants of the cornice show two or three clear-cut notches, but finally it has a more slovenly single one. Afterwards we find rather different forms, the embattled heading being level across the top (i. e. not bayed upwards) and finished with short rounded ends, but this belongs to a final stage of slab-making (see No. 62). The words *at first* and *final* are used because the evidence points to a succession of practice, as if the more finished and clean-cut forms were those in use at the beginning. Still, the differences in the notchings may point to the habits of different workshops.

The slabs in England and abroad that have this embattled heading make a large class, but the examples in the Exhibition were only four: a Coronation fragment (part of No. 71), from Whittlesford, Cambridgeshire; a still more fragmentary piece of the same scene from Scarborough (No. 73); an Ascension from near York (No. 8); and the unusual scene of the Martyrdom of St. Bartholomew (No. 7). Two other slabs which by their handling seem of this type, the Crucifixion (No. 6) and the Betrayal (No. 5), are broken at the head, the former showing especially early style. The characteristic scenes of this make, found in many museums and collections, are Coronations and Resurrections, and the distinguishing mark of style

is the outstretched arm of Christ (fig. 7, Plate III). In all the soldiers of the Resurrection are accoutred as in the above-mentioned Betrayal. They have especially a sharp-pointed bascinet, which can be dated by its identical rendering appearing on the memorial alabaster slab of the Foljambe family at Bakewell, *c.* 1380, which it is to be observed has an embattled heading. A similar accoutrement occurs in the sculpture of the Martyrdom of St. Thomas (No. 76), a piece believed to have come from Beauchief Abbey in Derbyshire, where, as the heraldry shows, it had been the gift of the same Foljambe family. The extract from the Windsor accounts (p. 3) as to the reredos from Nottingham in 1361 is sufficient evidence for at any rate a conveyance of tables from that town in the third quarter of the fourteenth century. The deduction is therefore a reasonable one that these slabs with the embattled dais are specimens of the Nottingham make. Their uniformity in shape and style shows that the sculpture of alabaster had passed beyond the stage of individual craftsmanship and had become a workshop habit.

At Hopton Hall in Derbyshire a Resurrection that was found locally bears out the view that the embattled make was that which was native to the locality. The British Museum piece (fig. 5, Plate III) gives possibly the earliest form of the subject, for the larger number of these embattled slabs that remain are Resurrections, all with similar particulars of gesture, arrangement, and style of armour in the soldiers, though all differ slightly in details: when they have square shields we think the indications are of a date *c.* 1370, but in some slabs the displacement of the jupon by padded tunics points to the fifteenth century. The Ripon Resurrection (fig. 7, Plate III) shows this indication of later habit, and accompanying it is a Coronation evidently of similar workmanship, with the characteristic gesture of the outstretched arm. In the Beauvais Museum a fine Resurrection is accompanied by an Annunciation which is, as far as I know, the only example of this subject with embattled heading<sup>1</sup>; and its treat-

<sup>1</sup> See *Medieval Figure-Sculpture in England*, fig. 549.



ment, the sculptural composition of two standing figures, is in contrast with the pictorial Annunciations in which are given the many figures characteristic of all scenes in the later alabasters (No. 57).

Another special scene with marks of early style, and a staging with only three figures, is the Nativity (fig. 6, Plate III). How much was added in the later presentation can be realized by turning to No. 40. The most remarkable combination of embattled slabs is in the Museum at Carcassonne—a Flagellation, a Crucifixion, and the Descent into Hell.<sup>1</sup> Such a set of Passion scenes would seem the prelude to the later combinations of slabs: but here again, with the early handling of costume, we have in each subject a treatment different from that which was characteristic afterwards. Both Flagellation and Crucifixion show few figures, with subdued expressions, whereas a multiplicity of figures and dramatic attitudes were increasingly in fashion with later carvers of the fifteenth-century tables. Also an embattled Betrayal at Yarnton, in Oxfordshire, shows St. Peter striking off the ear of Malchus, not sheathing his sword, as in the later representations. The slab in the exhibition (No. 5), though now without a heading, is so like this Yarnton piece that we may think them both of the same make.

These embattled pieces must be taken as for the most part antedating Class III, because in costume and style alike their fashions and habits belong to the fourteenth century rather than to the fifteenth. At the same time some embattled pieces, as at Ripon, have that peculiar hard handling of the heads and draperies which marks the later alabasters as a class. This can be seen, too, in the tables dug up at Preston in Yorkshire, some of which show embattled headings, while others, which we may fairly conjecture to have been so headed, are broken at the top. There have here been two Resurrections with slightly varying detail, and a set of three connected scenes: the Three Kings, the Ascension, and Coronation of the Virgin, the same subjects, it is to be observed, as in the earliest sets.

<sup>1</sup> See *Medieval Figure-Sculpture in England*, fig. 545.

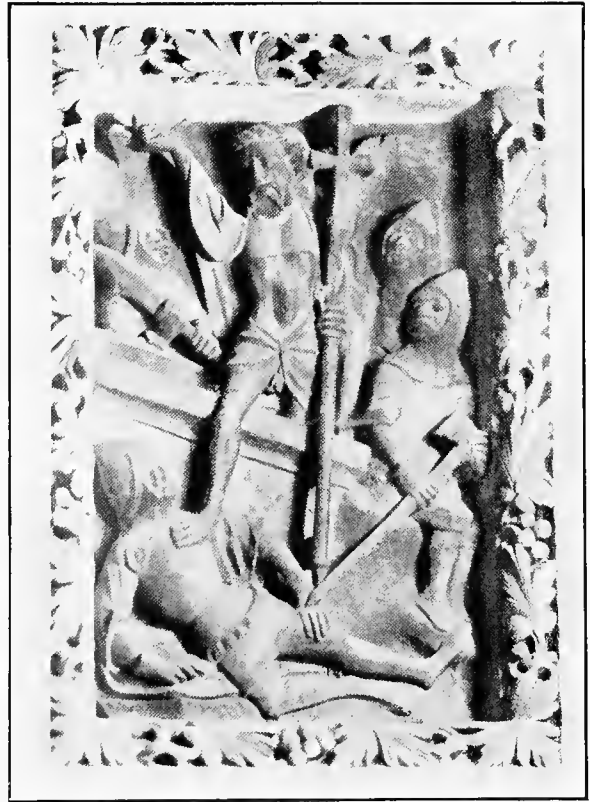
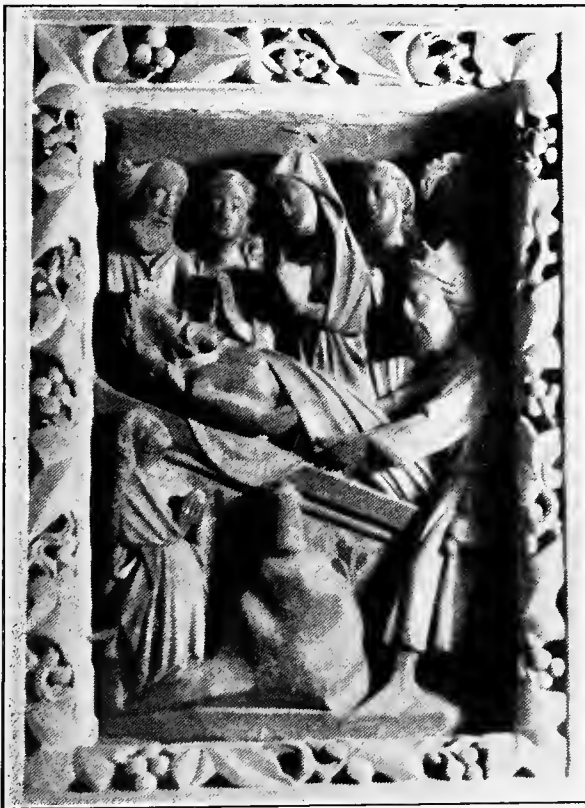
The limitation of the subjects in the embattled slabs to the three scenes, Resurrection, Ascension, and Coronation, points to their being supplied like Class I as single pieces, or as pairs of subjects; one slab in honour of the Virgin, the Coronation; one in honour of Christ, the Resurrection. Then these two with an Ascension or Crucifixion would make a three-scene set. There is, however, in the New York Museum a set of three tables (fig. 8, Plate IV) in which the Entombment appears as well as the Ascension and Crucifixion. This last scene only is now embattled, but since the others are broken at the tops, they may have had the heading also. I have found as yet no complete embattled Passion set, that is to say, a retable of the five or seven scenes that were common afterwards. But since all the scenes of the usual five-set have been instanced, the Betrayal at Yarnton, the Flagellation at Douai, the Crucifixion and Entombment at New York, as well as the Resurrection, we may think this set definitely made in the embattled form *c.* 1400. If so, it would be by the side of, and perhaps in competition of sale with, the regular Passion sets which will be grouped in Class III. At New York, and in the same way at Preston, the handlings of drapery, the flutings on the tunic, and the peculiar spreading out of the skirt, cannot be distinguished from much we shall see in Class III. And here a date is furnished by the sculpture on the tomb-chests; similar tricks of handling appear, for example, on the Swine tombs, where the armour and costume of the figures point to about 1420, and in an Annunciation on an Abergavenny tomb, which by the same test must be placed about 1440. In this latter case a peculiar canopy of gablets heads the slabs; and the same gabled heading accompanied by similar tricks of drapery appears on an Annunciation tablet in the British Museum, which from its small size seems as if it had been the panel of a tomb.<sup>1</sup>

We conclude, therefore, that the embattled forms of table continued to be made far on into the fifteenth century, and must accordingly have

<sup>1</sup> See *Medieval Figure-Sculpture in England*, fig. 542.



Fig. 8. New York Museum. Entombment, Crucifixion, Ascension.



*Photographs by Count P. Bicer.*

Fig. 9. Louviers Museum. Entombment, Resurrection.

TWO STYLES OF TABLES, c. 1420.



been in the market by the side of other forms of table, some, indeed, that can scarcely date much after 1400. Now such a contemporary production of two types, distinct in character and treatment of subject, must point to more than one workshop. So that if Nottingham be taken as the centre for the embattled pieces, some other town or towns must be conjectured for the other kind. It seems, however, that until more evidence is forthcoming, we cannot go further than conjecture.

The methods of decoration and painting used for the slabs do not differ markedly in Classes I and II. They are on simpler lines than afterwards; the gilt knobs for the background were many and small at first (fig. 7, Plate III), and the dresses full coloured. Afterwards the dresses are given lighter tints and are often diapered or sprigged. The backgrounds in the later examples are more sparingly powdered with gilt knobs and these are sometimes arranged in patterns. In Class II appeared the green ground powdered with groups of red and white spots like stars or daisies (fig. 7, Plate III).

## CLASS III

To be provisionally dated 1420-1460.

At first sight the grouping together of the large number of tables we put under Class III might seem made merely on the negative grounds, that though of similar form to those of Class II they are without the embattled headings, while the distinction from the tables which we see made up in great complete reredoses in the French churches would seem the absence of the peculiar detached pieces of tracery framed in to form headings to the subjects. Now so many of the alabaster panels have been broken off at the head, where the alabaster was thinnest, that we cannot tell how they were finished at the top. Also detachment from the separate pieces that once headed them would be the common condition of pieces taken from a destroyed reredos, so the negative distinctions in either case may seem somewhat shadowy. However, to support such distinction from Class II, there is not only the absence of embattled headings: unfinished and rough edges indicate the tables as not complete in themselves but as having been set in frames. Moreover, there are indications in some of these that a new form of heading was in use with them, one of gablets instead of embattlement. The middle panel of a set in the Exhibition (Nos. 35, 36, 37) has a three-gabled heading worked to the slab, much as the tomb panels of *c.* 1440, mentioned on page 32. Again (No. 62), a St. Katharine, which by its size would appear to have been the central piece of this characteristic subject of Class III, has a *detached* embattled heading with rounded ends (see p. 29). This is placed now below the table, but would originally have surmounted the piece. Another St. Katharine (No. 43) has worked in the slab a canopy, much broken, but one that is of the form which developed afterwards in the detached headings. Again, the set of St. Katharine subjects at Lydiate, Lancashire, has separate pieces of

gabled tracery (fig. 11, Plate VI), of the earliest form of such detached pieces.

On these grounds we characterize Class III as grouping those tables which are without the embattled heading, but which sometimes replace it by some form of gabled heading, and would seem to be associated in sets though now separated from their frames. Also, since the costume of the figures in these slabs takes a midway place between what is found in the embattled slabs and what is found in the latest tables, it seems we have grounds for dating this class intermediate between the late fourteenth-century forms and the late fifteenth.

The subjects of this class are indeed very various, and this of itself contrasts with the few arrangements of the embattled class. The greatest number may be said to consist of two specific sets—the stock scenes for the Passion and Virgin retables respectively. In the Passion set the commonest scenes for a retable were (1) the Betrayal; (2) the Flagellation; (3) a taller middle piece of the Crucifixion; (4) the Entombment; and (5) the Resurrection. Later, for a seven-scene set, there were added the Bearing of the Cross,<sup>1</sup> and the Descent from the Cross<sup>1</sup>—also occasionally Christ before Pilate,<sup>2</sup> and the Last Supper.<sup>3</sup>

Similarly we have at first a five-scene retable in honour of the Virgin comprising (1) the Annunciation; (2) the Gifts of the Kings; (3) the Assumption; and (4) the Coronation; with a large slab of the Crucifixion, or sometimes of the Resurrection, as the middle piece. Often the Trinity, viz. the representation of the Father having the Crucified Son between his knees, the Dove being at the head of the cross, is substituted. Also that peculiar representation of the

<sup>1</sup> At Ferrara in the reredos formerly in the chapel of the Dukes; also in the great Compiègne set; and a large number of detached tables, as at Yarnton, Oxon., and No. 14.

<sup>2</sup> Also at Compiègne, and in the very perfect seven-scene set at Naples, as well as in detached tables.

<sup>3</sup> At Compiègne, and a broken fragment from Hockington, Cambs., and a whole table in the British Museum.

Real Presence called the Mass of St. Gregory<sup>1</sup> occurs as a middle piece. Later we have other Virgin scenes: the Salutation<sup>2</sup>; the Nativity, or Adoration of the Three Kings<sup>2</sup>; the Circumcision<sup>2</sup>; and the Ascension,<sup>3</sup> though this last scene, common in the fourteenth-century tables, seems to have fallen out of use in the later. But besides such Easter and Christmas tables, as we may respectively call them, we have others celebrating special saints. The legendary life of the Virgin appears to have made one set that was in demand, as at La Celle (fig. 16, Plate VII); the St. John the Baptist story, four scenes, with a Crucifixion middle, is at Yssac-la-Tourette (fig. 17, Plate VIII): the Martyrdom of St. Katharine, as has been said, was evidently a favourite subject for a five-set retable, and there were many illustrations of it in the Exhibition. The legend of St. Edmund was another set, as Nos. 25, 26, and 27 testify. The Martyrdom of St. Thomas of Canterbury made a set, while other combinations were angels, saints, and martyrs on either side of Christ in Majesty (see p. 44); a series of Passions or martyrdoms of various saints (No. 52); and probably a Seven-Sacrament set (No. 11). In the Catalogue Nos. 35, 36, and 37 depict scenes which are described in the *Legenda Aurea* as preceding the Last Judgment<sup>4</sup> (see also p. 43). In fact, all the scenes of religious signification that occur in manuscript painting may be expected to be found carved in sets of alabaster tables belonging to the mid-period of their use.

In the treatment of the particular scenes which had been the usual ones in Classes I and II, Class III shows fresh renderings, of which three deserve special notice. One is that already mentioned, the rendering of the Resurrection in which Christ is shown holding the

<sup>1</sup> In the five-scene set at Montréal (Plate VII); a detached example is at Preston, Yorks.

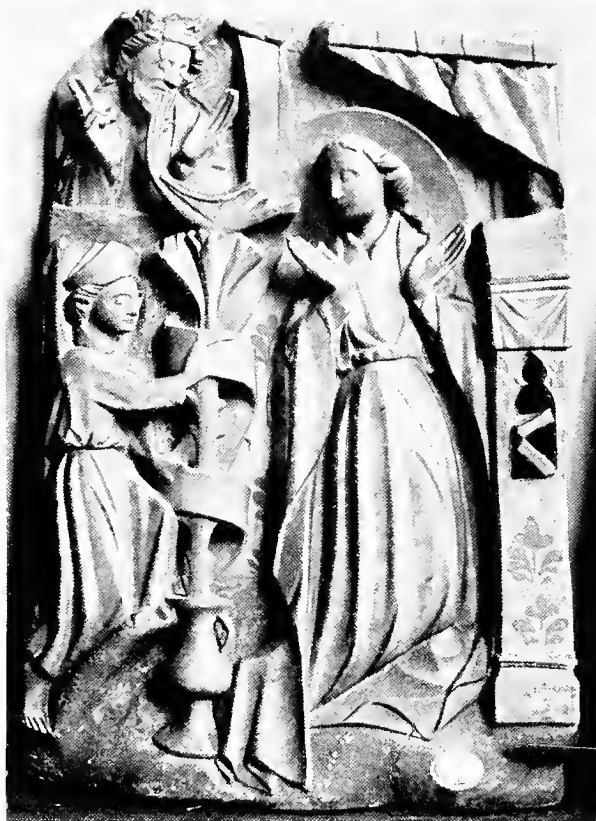
<sup>2</sup> In the seven-scene set at Genoa. A detached Salutation occurs in Brittany, and a Circumcision at Stonyhurst (No. 65). The Nativity occurs frequently, as in the seven-scene set at Bordeaux (fig. 14, Plate VIII); also in England at Fountains, Selby, and Horsley, Surrey.

<sup>3</sup> At St. Michel, Bordeaux.

<sup>4</sup> I am indebted to Dr. M. R. James for this identification.







*a*



*b*



*c*



*d*

*Photographs by M. C. Entart.*

Fig. 10. Virgin and Passion Tables of Class III. Douai Museum: *a*, Annunciation; *b*, *d* Coronations. Gisors: *c*, Flagellation.

benediction arm close to his side instead of out at length (fig. 14, Plate VII). In the Annunciation we have in the fifteenth-century tables not the sculptor's but the painter's representation of this favourite subject: the Virgin kneels at the desk in prayer; Gabriel kneels to her, and between them is the lily-pot, very large and with a scroll twined about it, inscribed with the angel's message; while above in a cloud the Father breathes the Spirit into the Virgin's head, or in some tables the Child itself (fig. 10 *a*, Plate V). A third scene, that of the Coronation, is completely revolutionized in the later tables: the Virgin kneels or is seated facing full front, while at her back and above are the three persons of the Trinity (in some cases two with the Dove above) holding a crown over her head, while angels often surround her (see fig. 10 *d*, Plate V). As far as I know, no embattled table has been found that gives any of these new versions. But since it must be conceded that they appeared side by side with the traditional renderings of the embattled sets, it is clear that they represent a different workshop habit and point to a separate making of tables. It is, of course, not supposed that the alabaster-workers had the monopoly of these new stagings of traditional themes. They had been carved earlier in architectural sculpture at Worcester and Patrington perhaps, and in the sculpture of ivories the painter's version of the Annunciation had appeared *c.* 1350.

But apart from subject, the tables of Class III have a handling of the alabaster which is evidence of new makes and a change of style. The relief becomes generally deeper, often to the extent of undercutting. Still this fuller relief does not characterize the whole of the work in this class; some sections of it keep to the shallower technique, in which heads and limbs only stand out in full projection from the ground. In a general way the draperies have a summary treatment, with rough modelling, and a loss of the natural renderings that especially marked Class I. The sculptor's device of the outstretched arm was out of favour, picture-effects being sought for outside the architectural tradition of carved figure-work. A pictorial pose is conceived for

each character, and repeated with small variation; for example, the sleeping soldiers of the Resurrection have a picturesque exhibition of bent knees. I think we can trace these attitudes and expressions growing coarser and more exaggerated in the tables that seem after 1450. They merge into the anatomical ugliness of the final sculptures.

As already said, the date of these tables of Class III is roughly determined by the representations of the soldiers, who, in place of the distinct bascinet and camail, are given a vizored helmet of the *salade* type (see No. 14) that often has a projecting neck-piece, while attached beneath is what seems a leather gorget. Here and there too a lady of fashion, as Salome in the St. John Baptist table in the British Museum or in the peculiar scene No. 36, is represented with the horned coiffure. But the Virgin and the saints are arranged just as they had been in Class II; the flowing hair and coronet, the belted tunic and flowing cloak are unchanged from the fourteenth-century representations. As a rule the layman in the scenes of Class III can be distinguished by his bag-sleeved and usually tight-wristed tunic, with a broad belt often worn low upon the hips (see Nos. 36 and 63), in place of the tight-sleeved cotes or open-sleeved cloaks of 1380 with belts at the waist. The immense turban-like chaperons are often shown used in many forms (see No. 43), and the hair, instead of being in fourteenth-century fashion curled round the ears, rises off the forehead above them. Such fresh renderings may be taken as general signs of a date of the first half of the fourteenth century; but, as has been said, we must not expect fashion-plates in pictorial representations of religious scenes.

In every way this sculpture of tables has adopted the point of view of the medieval painter. The decorations are the gold knobs that represent the diapered backgrounds of the illuminators, and the foregrounds have the same starred patterns strewn on spreads of green. But in Class III there now appear sprays of leafage mixed with the daisies; also the furniture and dresses are conventionally sprigged

and patterned (Plate V). The nimbus has grown to be a great disc of gilded and coloured ornament. In this class the outlining of the dress with narrow borders of bright colour or gilding upon the white of the alabaster, the tinting of the nostrils and lips, the gilt hair of the saints, with the ruddy faces and black hair of the reprobates, produce a singularly bright and vivid colour-scheme (No. 63).

The varied and numerous pieces to which the above general descriptions apply constitute our largest class, and are most fully represented in the English specimens, as well as in a large number of alabasters in foreign museums. In some cases, as in the Selby finds, the costumes and the handling of the draperies are very similar to what was seen on the embattled tables. The well-preserved Passion set at Louviers (fig. 9, Plate IV), which has all the character of Class III, has likenesses with the three tables at New York already mentioned (fig. 8, Plate IV), where the middle piece has the embattled heading. These pieces have, therefore, transitional features, such as would have been in execution side by side with the later forms of Class II. In the same way, late in the style of Class III, are tables, like those in the British Museum brought from Italy, or the Martyrdom of St. Edmund (No. 26), which may very probably have been framed up with the detached traceried headings that are characteristic of the final class. However, the larger number are intermediate and, on the evidence of the tomb-sculpture, which shows work to match, can be generally dated from *c.* 1420 to *c.* 1460.

In technique, however, these pieces of Class III are by no means all of a kind: their varied treatments must indeed be recognized as making distinct groups, and I arrange them in five subsections.

#### SUBSECTION I.

The most common forms, as has been said, are five-scene Passion and Virgin sets, which in each case repeat stock arrangements with complete monotony, all having a similar handling, which is marked, as compared with Class II, by a fuller treatment of relief,

so that the masses show strong projection; and secondly by rather rough and coarse methods of representation, which degenerate into the exaggerated anatomy and violent action of the latest style. The Passion set at Louviers (fig. 9, Plate IV) gives a complete example of the earliest manner of this class, and is valuable for classification, since one particular connects it definitely with what went before. The Resurrection shows the arm of Christ outstretched, not held close to the side as in all other Resurrections of the later classes. Also the broad belts and jagged jupons of the soldiers agree with a date *c.* 1420 or earlier. But in the hair, brushed back from the ears, in the coarse expressions of drapery, and in the decided postures of the characters, as well as in the painting of sprays on the foregrounds, a number of other tables agree, and therefore we may take the type as continuing for a considerable number of years.

Similar characters of style are found in tables in the Douai and Rouen Museums; Annunciations, Adorations of the Three Kings, and Coronations,<sup>1</sup> all having a painting of the same sprays (fig. 10 *a* and *b*, Plate V) as at Louviers, which can be seen, too, on fragments of an Entombment (No. 30). The Carrying of the Cross at Yarnton appears, too, to be an example of the later extension of scenes in this class. There are at Toulouse, in the Musée Saint-Raymond, a series of panels which have belonged to two complete sets, both having the Cross subjects so as to form seven-scene Passion retables. One set is of midway type, while the other makes a good illustration how in the course of shop production exaggerations of anatomy and gesture qualify loss of style. No. 92 is a good example of the later style. Like the Flagellation from a dealer's shop at Gisors (fig. 10 *c*, Plate V) and the Resurrection in the Clermont-Ferrand Museum, these later tables do not appear painted with the flower-sprays, but background and foreground are alike diapered with irregular knobs roughly in the form of starred flowers.

<sup>1</sup> A fine five-scene Virgin set at St. Léonard (Haute-Vienne) seems of the Douai sort.

## SUBSECTION 2.

The Passion scenes of the above grouping present a regular series of similar treatments which in certain scenes, such as the Resurrection, can be traced from the embattled representations (fig. 7, Plate III) of Class II on to the tracery-headed tables of the latest style (see Plate I). It is possible to regard this sequence of execution as the continued production of a single centre. But, on the other hand, if we take the New York tables (fig. 8, Plate IV) as late specimens of Class II, the most distinct line of derivation runs by another group of tables, represented characteristically by the Three Kings, Ascension, and Assumption which have been mentioned as found at Selby<sup>1</sup> and are now in the British Museum. The flatter relief, finer draperies, and the head features with small retreating chins<sup>2</sup> and a peculiar treatment of the hair in a roll round the forehead, distinguish these pieces from those of the Louviers and Douai groups. Also the same flat relief and refined expression may be noted in the Assumption from the Leeds Philosophical Society, No. 59, as well as in the Adoration of the Three Kings at Chessington, Surrey, though in both cases restorations have injured the effect.

A peculiarity of handling as to the angel wings is to be noted in the Selby Assumption, and can also be seen in the Douai Coronation (fig. 10*d*, Plate V). The feathers are not indicated by sculpture, but a sort of curved spine is put to separate the covert feathers from the primaries. Now this peculiarity can be noted upon a group of tombs which can be dated by the Abergavenny examples as lasting from *c.* 1440 to 1480 or later. As far as I know, no freestone carving of angel wings has this trick, which may be assigned to one school of alabaster sculpture. Seeing that another form of wing representation with the feather-tips projecting outwards distinguishes the works of the alabaster tomb carvers (as at Lowick) from *c.* 1420 to

<sup>1</sup> See *Medieval Figure-Sculpture in England*, fig. 561.

<sup>2</sup> See also a Nativity in the possession of Count Paul Biver and Nos. 38, 40, and 53 from Fountains Abbey, Yorks.

c. 1450, I conclude that the makers of the Selby alabasters were outside the Chellaston district, where the Lowick tomb was carved.

The scenes of this Selby group are not different from those of subsection 1, though it is possible that the Ascensions and Nativities, which are common subjects, represent additions to the other Virgin sets so as to make seven-scene retables. However, one peculiarity is to be noted, viz. the reversal of the characters in some scenes, for example in the Three Kings at Selby the Virgin is to the right. This rearrangement occurs in the same scene at Burnsall in Wharfedale and in a slab in the Cluny Museum, which seem of later character. I cannot be sure that this reversal of the usual staging, which occurs sometimes also as to the Entombment scene of the Passion sets, is a mark of separate shop-style; it might anywhere have been the caprice of an individual execution. But at any rate one notable seven-panelled reredos, that in Saint-Michel, Bordeaux (fig. 14, Plate VII), has all the Selby characters: it shows reversed arrangements, the inclusion of the Nativity and Ascension, as well as peculiar treatments in all the scenes; for example, in the Annunciation there are two feather-bodied angels in place of the albe-vested Gabriel of tradition. The feather tights on angels may well be proof of the influence of the mystery-play on alabaster motives, since as represented they have the unmistakable appearance of a stage outfit. They are to be seen in the Abergavenny Annunciation angel, c. 1440, and are conspicuous on the angels by the head of the Duchess of Suffolk (d. 1471) at Ewelme, as well as on those on the tomb. The architectural sculpture of the second half of the fifteenth century has often angels with these feather tights, as in the spandrel of the west door at Sall in Norfolk, and in the wood roofs of many Norfolk churches.

It is probable that Passion sets came from the same workshops that produced the above Virgin scenes, and the Bordeaux treatment of faces and drapery, of anatomy and gesture, are to be seen in the Flagellation and Resurrection from Italy in the British Museum,<sup>1</sup>

<sup>1</sup> See *Medieval Figure-Sculpture in England*, fig. 543.







*Photograph by M. C. Emlart.*

Fig. 13. Vernon (Eure). Jesse tree.



Fig. 12. Lydiate Hall, St. Katharine.

TABLES OF CLASS III.



Fig. 11. Lydiate Hall, St. Katharine.

in a seven-scene Passion at Ferrara in Italy (formerly in the chapel of the ducal palace), and in No. 26, which appears to be from a retable in honour of St. Edmund. A peculiar trick of the carver of these scenes is the introduction of curious three-lobed flowers carved out as irregular blobs upon stalks (see also the St. Katharine, fig. 11, Plate VI). Also the backgrounds of the latter slabs have painted trefoiled sprays distributed among the gilt knobs, and this painting identifies them as from the same workshop as No. 57, which is a much beribboned Annunciation with many curious features.

#### SUBSECTION 3.

These carving tricks of flowers and ribbons connect with the handling of another group of tables, whose conspicuous examples in the Exhibition were Nos. 35, 36, and 37. Dr. M. R. James has explained these curious pieces as illustrating the Signs of the Last Judgment, men and women listening to an angel, or merged in destruction. The angel above and the catastrophe are repeated in a panel in the British Museum, called the Destruction of Sodom but which has been possibly part of a similar set. Another curious scene, with the same characters, is in the possession of Count Paul Biver, and appears to represent the General Resurrection with two great angels standing full length above. There are at St. Mary's, Shrewsbury, three panels, whose methods of relief are of the same kind. They show (1) a Baptism, (2) a Preaching, probably both in connexion with St. John Baptist, and (3) a peculiar combination of the Trinity and our Lady.<sup>1</sup>

Now in all this group a peculiar flat handling is conspicuous, and also in many of the pieces there is the use of long ribbons with inscriptions, and especially a curious treatment of shrubs and trees as flat pads painted with leaves (No. 36). These tricks seem certainly those of a special workshop, and the triple-gabled canopy of No. 36 may help us to a connexion of these tables with tomb-sculpture. At Sheriff Hutton, in the East Riding of Yorkshire, is the alabaster effigy of a civilian, and

<sup>1</sup> See *Medieval Figure-Sculpture in England*, fig. 544.

the fragments of his tomb-chest exhibit a panel of the Trinity and two kneeling angels, headed by a triple-gabled canopy of the same form as in No. 36. The date of the effigy's costume would seem to be *c.* 1440, and it is to be noted that the peculiar sleeve shown in it is that of the fashionably dressed figures in many of these slabs. Now similar figures and the little animals in holes are to be seen on a carved chest at York; also the Signs of the Judgment are represented in a York window. We may therefore call these slabs tentatively those of York.

#### SUBSECTION 4.

The above three groups seem to hang together. Another kind of table, which has some features of likeness to the last, is yet sufficiently distinct in handling and subject to constitute a fresh make, which may be called that of Norwich, since in that city three conspicuous examples of its style are found.

Their peculiarity is that they show figures all turned one way, filling the whole ground of the slab. One table has nine martyrs and saints turning to the right; another has nine female saints<sup>1</sup> turned to the left; another nine orders of clerks facing one way; another nine orders of angels facing the other. Since the tables that survive are of different sizes, it is reasonable to suppose them to belong to several replicas of this motive, which has been pointed out as the *Te Deum*, the Majesty of Christ probably being the middle piece. This latter subject is found, it is said, upon an alabaster table somewhere in the Eastern Counties, but no example has been shown. In the Exhibition No. 34, however, was a panel of such a group, and at Geneva exist two tables, one with the same exhibition of the Earthly Hierarchy, and the other with nine saints or martyrs. In the exhibition, too, No. 39 seemed a slab from the same school, and the three canopied saints (No. 68) show a likeness of head features.

Another set of scenes that may belong to Norwich was represented in the Exhibition by No. 11. Ordination is one of the Seven Sacra-

<sup>1</sup> See *Medieval Figure-Sculpture in England*, fig. 572.

ments that were commonly carved on the East Anglian fonts, and in the collection of Count Paul Biver are two slabs, one of Marriage and the other of a Bishop's Consecration, that may be panels of a Seven Sacraments retable.

Judging by their handling I would add to the group some large slabs, nearly three feet high, representing the Tree of Jesse, examples being now at Vernon (Eure) in France (fig. 13, Plate VI), and in a collection of alabaster tables formed by Count de Reiset. It is possible that a fragment dredged up at York has been part of such a scene. But if so it was a reversed composition, since Jesse lies to the right.

#### SUBSECTION 5.

A final well-defined group of tables can be separated from all the foregoing by treatments that constitute most typically the middle style of the alabaster carvers. In the handling of the sculpture, and especially in the head features, the Louviers and Douai work of subsection 1 may be thought the immediate forerunners of the style, but not a little can be recognized as in common with both the Selby and Norwich sections. Still the figures have a peculiar vigour and rough personality, which is of a distinctive kind, while the carving is deep and much undercut. The subjects are largely martyrdom scenes, that of St. Katharine being the favourite, but there are the Martyrdom of St. John Baptist and other scenes of violence, in which the good are shown with smooth faces, mild eyes, and white complexion, while their persecutors appear with rugged brows, violent gestures, and tawny complexions. With their rich filling of the ground, their deep cutting and forcible technique, with its strong presentation of attitude and sentiment, these tables make some of the most genuine achievements of English fifteenth-century style. I have already referred to the point that tables of this group have signs of headings, which are on the one hand developments from the embattled class, and on the other lead the way to the pierced traceries of the later types. The most interesting example is in the St. Katharine retable at Lydiate in Lancashire (figs. 11, 12, Plate VI),

where the scenes are headed by canopy pieces of four gablets pierced with tracery. This was the method of framing in the great combined retables that were the latest achievements of the alabastermen. Mr. W. H. St. John Hope has thought that Nos. 61, 63, which are the St. Katharine tables belonging to the Society of Antiquaries, have been parts of the Lydiate reredos, and their close likeness is evident. Another very similar set in the same fine style was shown in a photograph on the screen in the Exhibition, and the tall slab, No. 62, the middle of a St. Katharine set, has similar presentments, though with less distinction. Characteristic of these martyrdom tables are the angular planes of modelling in the faces and the fine lining of the hair, features very conspicuous in a table to be seen in the Louvre.

A large head, with the same kind of handling, is in the possession of Mons. C. Enlart, at Paris (see also No. 9 from the Ashmolean Museum, Oxford). If we compare these tricks of style with those of stone-sculpture, the most immediate likeness is to some heads of the fifteenth century found at Winchester, and to those of the statues from the reredos in St. Cuthbert's church, Wells, a work of Bristol craftsmen. It is curious that the sculpture of weepers that appear on many of the alabaster tombs of the fifteenth century never shows this technique. On the other hand the Bristol production of Abbot effigies in stone has it. It may seem fanciful to ascribe to the western city a school of "alabastermen", of whom we have no other evidence. But it is clear that the foregoing distinctions of style have separated various makes which have arisen independently of the original locality of alabaster quarrying. Nottingham would not be the only workshop for such things; York, Norwich, Bristol, and above all London, are likely each to have had their crafts of imagers producing alabaster tables.





*Photograph by M. J. A. Ernaults.*

Fig. 14. Bordeaux, St. Michel. Virgin Series with Resurrection.



*Photograph by Marquis de Fayolle.*

Fig. 15. Montréal. Virgin Series with St. Gregory's Mass.



*Photograph by Comte P. Biver.*

Fig. 16. La Celle. St. George and Virgin Series.



CLASS IV<sup>1</sup>

To be provisionally dated 1460-1500.

The final form of alabaster retable has already been described as mounted with a dais of pierced traceries over the head of each panel. But here a short list of the most important complete examples, which are in their original framings or appear substantially as originally constructed, may be given :

In Iceland a seven-scene Passion triptych with image-panels of St. Peter and St. Paul.

At Ecaquelon (Calvados) a five-scene Passion retable with extra narrow tables on either side, the Garden of Gethsemane and the Appearance of Christ to Mary Magdalene.<sup>2</sup>

At Kermaria (Côtes-du-Nord) four scenes of a Virgin retable.

At Châteaulaudren (Côtes-du-Nord) a five-scene Virgin set with the Nativity in place of the Kings, and image-panels of St. Michael and St. Christopher.

At Pisa in Italy a Virgin retable of five scenes ; the Salutation, the Annunciation, the Nativity, and Circumcision, the middle panel being a large Assumption and Coronation combined.

At La Celle (Eure) a retable in two tiers, showing in the upper row the story of St. George, six scenes with a middle panel of the Assumption, and in the lower row six scenes of the life of the Virgin (fig. 16, Plate VII).

At Génissac (Gironde) in Brittany a combined retable showing six Passion and Virgin scenes in an upper row, and four scenes from the lives of the saints in the lower.

At Naples a seven-set Passion retable with the scenes Christ before Pilate and Descent from the Cross (Plate I).

At Compiègne the great retable that was brought from the church

<sup>1</sup> Here and in much that precedes the information has been obtained from the paper read by Mr. J. Bilson, F.S.A., at the Society of Antiquaries on May 27, 1910.

<sup>2</sup> See *Medieval Figure-Sculpture in England*, fig. 536.

of St. Germain l'Auxerrois, Paris, which has the story of the Passion in ten scenes with four image-panels, and also small canopied saints on the styles (fig. 18, Plate VIII).

At Montréal (Yonne) a five-scene Virgin retable with the Mass of St. Gregory as the middle panel (fig. 15, Plate VII).<sup>1</sup>

At Chatelus-Malvaleix (Creuse) a five-scene Passion retable with the Trinity, in place of the Crucifixion, as the middle panel, and with two image-panels.

At Yssac-la-Tourette (Puy-de-Dôme), a five-scene Passion retable with St. Peter and St. Paul as image-panels on either side, and also small saints on the styles (fig. 19, Plate VIII).

Also at the same place a five-scene St. John Baptist retable with the Crucifixion as the middle piece (fig. 17, Plate VIII).

These retables, which are more or less complete, give us the forms which the combinations of alabaster tables took when set up as triptychs or fixed screens behind altars. They retain the original frameworks of chamfered wood in which the alabaster slabs were set, and in nearly all cases image-panels with saints are inserted as outside pieces. In the more elaborate retables at Compiègne (Paris) and Genissac the styles between the scenes carry tiers of smaller saints under canopies (see no. 68). In all, the separate traceried panels appear as headings, and the examples have been placed in the above order so as to illustrate a succession of style in the head panel. In the Iceland example it is made of traceried gablets, as in the St. Katharine pieces at Lydiat (fig. 11, Plate VI). In the Ecaquelon, Kermaria, Châteaulaudren, and Pisa retables the head panels have between the gablets little two-light windows. In those at La Celle (fig. 16, Plate VII), Genissac, Naples (Plate I), and Compiègne these alternate windows are of three or four lights. But at Montréal (fig. 15, Plate VII) and Yssac-la-Tourette the whole panel is composed of little four-light windows side by side, the gables being omitted.

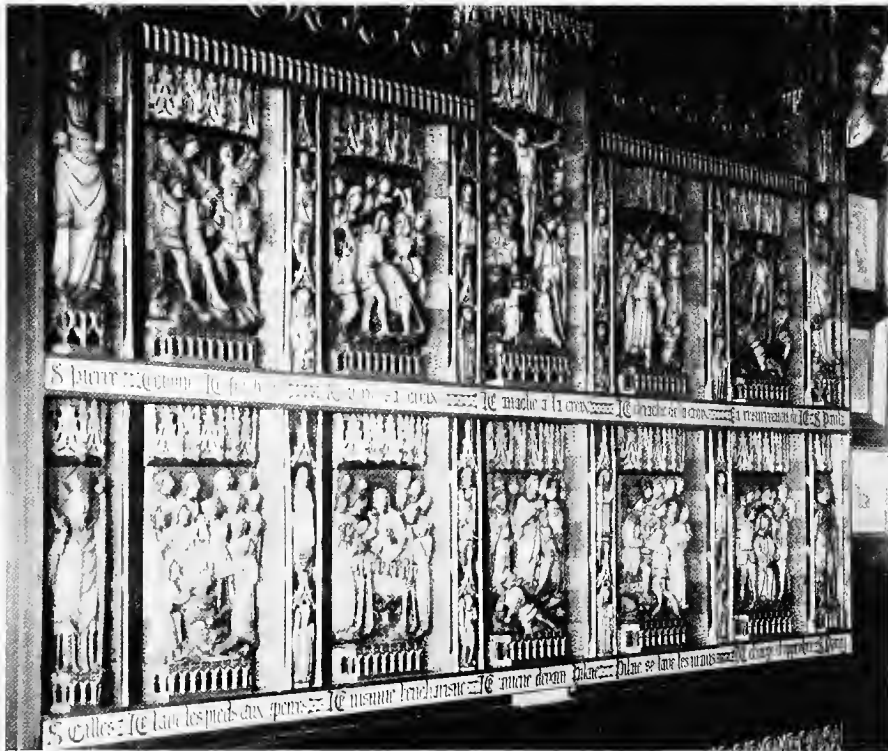
It seems clear that the first three stages were successive in date, as in method, because in the Ecaquelon Crucifixion the centurion by





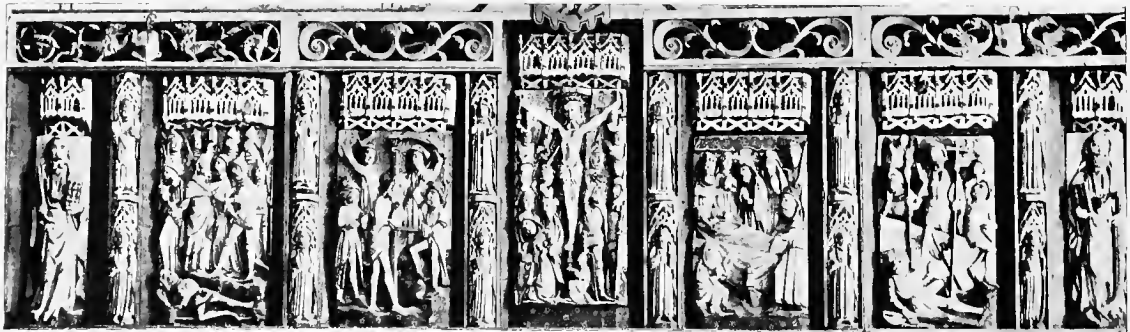
*Photograph by Marquis de Fayolle.*

Fig. 17. Yssac la Tourette. St. John Baptist Series with Crucifixion.



*Photograph by Comte P. Biver.*

Fig. 18. Compiègne. Passion Series.



*Photograph by Marquis de Fayolle.*

Fig. 19. Yssac la Tourette. Passion Series.

the side of the cross is shown with *tuiles* and a general accoutrement which is sufficiently precise to make him a contemporary portrait of the knights *c.* 1450. On the other hand, the La Celle retable shows St. George accoutred with the standard and mail skirt which belong to after 1475. It is noted how in both these cases other soldiers are dressed much as they had been in the 1420 pieces, as if in a general way the costumes of the characters in table-sculpture were stereotyped.

As to the fourth variety of head panel, the case is not clear. The windowed head panel, since it occurs in connexion with the Montréal tables, which seem *c.* 1450, would appear not to date after the other forms. On the other hand, at Montréal (fig. 15, Plate VII) one heading is of the gabled kind, so possibly the windowed pieces do not belong and may be later. At any rate, at Yssac (figs. 17, 19, Plate VIII) the work is late, as seems also the case with the St. Edmund tables, Nos. 25, 26, 27, which have this form of dais. The peculiar variety of open-work carving which these alabasters have is not found in any stone or wood-carving that I know of, multitudinous as are the forms of tabernacle-work carved in fifteenth-century decoration. It is absent also from the alabaster tomb-chests. It would therefore appear to be a decorative trick that the carvers of tables practised in their latest styles.

As a class these complete retables are to be grouped as showing in the handling of the draperies and the whole sentiment of their sculpture signs of late execution. At first, as in the Ecaquelon and also in the La Celle tables, the figures have a likeness to the angels carved on the tomb of the Duchess of Suffolk at Ewelme (*c.* 1475). Later, as at Compiègne and Yssac-la-Tourette, there appear shallow and summary treatments such as were evident in many of the panels at the Exhibition, in the Crucifixion (No. 46) or in No. 66. In the end, exaggerated gestures appear, such as the bent knees and twisted bodies of the Tormentors. Also the protuberant anatomies of the nude figures, and the big busts of the female saints, indicate an extraordinary decline in artistic sense. These depravities are well summed up in a nearly

complete Passion set that is to be seen in the Amiens Museum. But the qualities of summary execution and poor taste were specially prominent in the St. John's Heads, of which an example was exhibited in its original mounting (No. 49) from the Leicester Museum. Such things seem some of the latest productions of the "alabaster-men".

One final point should be mentioned as to the framings, which in all the above retables are of identical make. They are constructed with chamfered oak mounting, decorated with broad bands of colour with gilt flowers, and below on a flat sill are inscriptions designating each scene or image. But a distinction is evident between the single-ranged retables (Plates I-VI) and those in which the panels are in double tiers, as at Génissac, Compiègne (fig. 18, Plate VIII), and La Celle (fig. 16, Plate VII). In the former the framing of the tables is arranged as a triptych; the hinges of the side flaps can be seen in Plate I. But the two-tiered reredos was a fixed erection, like a stone or wooden screen. Now it is in this latter form that there occurs a wide extension of subjects beyond the original five or seven stock scenes of the triptych classes. This fixed storied composition must be recognized as the final elaboration of the alabaster trade. It had begun with a single panel of sculptural relief, to be placed like an image upon a ledge. Then the single pieces were combined, and it became convenient to frame them as sets on the pattern of the painted triptych. Finally they were used to make up a fixed erection designed, we may think, to compete in elaboration and consequence with the great carved wooden screen that was the speciality of the Flemish furnishers.

# CATALOGUE

## TABLES

### 1. UNFINISHED TABLE OF THE CRUCIFIXION.

Fragments only, showing some figures completed, others only roughly sketched.

Believed to have been found, during repairs, under the floor of St. Peter's Church, Isle of Thanet.

Given by Joseph Clarke, Esq., F.S.A., F.R.I.B.A., in 1886.

12½ in. by 14 in.

*The Society of Antiquaries.*

### 2. THE RESURRECTION.

Christ, in loose robe, with crown of thorns, and holding a banner in His left hand, stepping out of the tomb, with His right hand raised in blessing, on to the back of a prostrate or sleeping soldier armed with a battle-axe. Behind are two other sleeping guards, one holding a square shield.

No colouring left.

14½ in. by 10¼ in.

*Lt.-Col. G. B. Croft Lyons, F.S.A.*

### 3. THE ASCENSION.

A group of six figures, viz. St. John, St. Peter, and St. Bartholomew on the right, with our Lady, St. Andrew, and another apostle on the left, kneeling in front of a mount on which rests a block with the imprint of our Lord's feet. From behind the mount appear the heads of five (out of six) other apostles. The upper edge is broken away.

Traces of gilding on the hair, etc., and of the usual green foreground.

12½ in. by 10½ in.

*James O. Fison, Esq.*

## 4. THE ADORATION OF THE THREE KINGS.

On the left is the Blessed Virgin Mary, crowned and sitting up in bed, holding up the infant Christ. At the back are two maidens holding up a curtain, behind which are the Three Kings. The first is kneeling, with his crown upon his left arm, and holding a gold cup towards our Lord, who has His hand upon it. The second king stands holding a box with ridged lid; and the third king, who wears a pleated robe, has a covered cup. At the bedfoot sits Joseph as an old man leaning on his staff, and above the kneeling king are the ox and ass feeding from the manger.

Some remains of colour, chiefly of the gilding on the hair of the figures.

There is a very similar table in Long Melford Church, Suffolk (Plate II, fig. 1), and part of another in the British Museum.

17½ in. by 26½ in.

*Stonyhurst College.*

## 5. THE BETRAYAL.

In the middle of the group Judas Iscariot embracing our Lord, who has His right hand extended in the attitude of blessing towards Malchus, who is sitting upon the ground, in base, with his left hand towards our Lord, and a halberd in his right. On the left stand St. Peter with a large sword, St. John with book and palm branch, and a soldier. On the right are four other soldiers, all in armour, the foremost of whom is seizing our Lord.

Upper edge broken away.

Traces of colouring with green foreground with spots and gold background.

13½ in. by 12 in.

*Reading Museum.*

## 6. THE CRUCIFIXION.

In the middle Christ upon the Cross. On the left, our Lady overcome with grief being supported by St. John (with palm) and two maidens. On the right stands the centurion in turban and civilian dress, pointing with his right hand to our Lord and speaking to another man beside him who holds a halberd. The pointed bascinet of a soldier shows behind. In the foreground are the skull and other bones of Adam.

The original colouring has largely been repainted: in brown over the foreground, which was green with the usual spots; while the gold background and other parts have been regilt.

19 in. by 9 in.

*The Very Rev. the Dean of Gloucester, D.D., F.S.A.*



## 7. THE MARTYRDOM OF ST. BARTHOLOMEW.

The saint is shown naked, except as to a pair of drawers, and lying on the ground. Each of his limbs is held by an executioner, who is cutting or pulling off the skin. Above is a battled canopy.

Few traces of colour on the figures. Foreground, green with larger groups of spots than usual (red middles destroyed). Background, gold with white spots.

15 in. by 9½ in.

*Ashmolean Museum.*

## 8. THE ASCENSION.

In front St. Peter, St. James the Greater (as a palmer), and another apostle to the left, with St. Andrew, St. Jude, and St. Simon (?) with large shell, all kneeling. Behind are six other apostles, the one on the extreme left with a gilt object in his hand, on either side of a square block. Above is the lower part of Christ's figure disappearing into the clouds, flanked by two angels with long-chained censers, all under a battled canopy.

Repainted.

Now in a painted wooden case with pictures on the inside of the doors of the Crucifixion and the Ascension, with the inscriptions: "This Peice was found [in y]e Ruines of A . . . house att . . . near York," and "Procur'd & Beautify'd by William Richardson, of Northbierley, 1689."

19 in. by 13¼ in.

*The late Ernest Crofts, Esq., R.A., F.S.A.*

## 9. HEAD OF ST. JOHN BAPTIST.

A detached face, with curly head and beard painted brown. No colour left on the face.

10⅞ in. by 9 in.

*Ashmolean Museum.*

## 10. FRAGMENT OF A RESURRECTION.

Shows the upper half of the figure of our Lord stepping out of the tomb, and holding part of a cross-staff with banner. Our Lord's body is bare, but He has a mantle and loin-cloth, and wears the crown of thorns. On His left is an armed soldier with a bill, holding up his hand in astonishment.

Slight traces of gold and colour.

Believed to be from Whittlesford Church, Cambs.

7⅞ in. by 6 in.

(Not illustrated.)

*Cambridge University Museum of Archaeology and Ethnology.*

## 11. A CONSECRATION (?) SCENE.

In the middle an abbot of Black Monks in his habit, holding his crosier in the left hand and with his right grasping the hand of a bishop in cope and mitre and carrying a book. Behind and above the bishop is a clerk in surplice and tippet with hood holding a chrismatory (?). Behind the abbot is a monk singing from a book, and above are two other monks singing from one book. Over the abbot is a monk holding a cross. At the back of the cross is an uncertain object.

Some traces of colour, including a green foreground, but the surface is much decayed through exposure to rain.

12 in. by 8½ in.

*Norwich Castle Museum.*

## 12. FRAGMENT OF A RESURRECTION.

One of the sleeping soldiers, with the right foot of our Lord, who has stepped out upon him from the tomb.

Traces of green foreground with groups of spots, and of cream coloured background with flowers.

4¾ in. by 6¾ in.

(Not illustrated.)

*Cambridge University Museum of Archaeology and Ethnology.*

## 13. CORONATION OF OUR LADY.

In the middle our Lady, crowned, and in long gown and mantle, kneeling upon a cushion, between seated figures of God the Father and God the Son on brackets. The Father has the right hand raised in blessing, while the Son, who has His body bare, has His left hand on His Mother's crown and blesses her with His right. Above is God the Holy Ghost as a dove descending from a cloud.

Traces of colouring. Foreground, green with groups of spots. Background spotted as to lower half, upper part gold with raised bosses (lost).

16 in. by 10 in.

*The Architectural Association.*

## 14. CHRIST BEARING HIS CROSS.

The upper part only of a table with our Lord carrying His cross, and being led along by a rope by a man walking in front of Him. Above is a second man holding a hammer. Behind our Lord is a soldier in armour with a bill, carrying the crown of thorns, and on His left a man (headless) holding down the cross to make it heavier. On the extreme left is a woman with veiled head-dress holding up the cross to ease its weight, and behind her is a man (probably St. John) with a palm branch.

Considerable traces of colour. The faces of the soldiers are tinted pink. The background is gold with spots.

10½ in. by 10½ in.

*The Churchwardens of Blunham, Beds.*

## 15. FRAGMENT OF A BETRAYAL.

The figure of Malchus in tight-waisted sleeved tunic, with hip-belt and tight hose, lying with a halberd beside him on a green ground with groups of the usual spots and yellow flowers.

From Milton Church, Cambs.

6 $\frac{1}{4}$  in. by 9 $\frac{1}{4}$  in.

(Not illustrated.)

*Cambridge University Museum of Archaeology and Ethnology.*

## 16. OUR LADY OF PITY.

In the middle our Lady seated, with clasped hands, with the dead Saviour resting on her knees. On her right sits one of the Maries holding up the Saviour's head. On the left kneels Joseph, in a high-pointed cap, with a bag at his side holding the three nails.

Some remains of colouring. Foreground green with the usual groups of spots. Background also green with buff-coloured scrollwork.

Panel much broken and mounted on a slab of white marble.

13 in. by 11 $\frac{3}{4}$  in.

*The late G. F. Luttrell, Esq.*

## 17. THE ACCUSATION OF ST. KATHARINE.

On the left St. Katharine standing, in crown, long gown, and mantle, with a soldier in armour (broken) behind her, turned towards a judge in cap, red gown, and white tippet with hood, who sits with a pile of four books at his feet. Between him and the saint, another man (broken) stood behind. On the left is Maximian (upper part gone) seated cross-legged on a throne, with his foot on a cushion, and his fool sitting at his feet. The upper part is badly mutilated.

A good deal of colour is left, with a green foreground with the usual spots.

12 in. by 9 in.

*G. R. Harding, Esq.*

## 18. THE MARTYRDOM OF ST. ERASMUS.

Across the middle lies St. Erasmus, in mitre and drawers only, tied down upon a board supported by ornamental trestles. Behind stand two executioners in girded sleeved tunics winding out the saint's bowels on a windlass; also a notary in gown and tippet and red cap holding a scroll, and Diocletian holding a falchion. Below the

saint are two tormentors (broken) one of whom holds him down with a fork. In the upper left corners are two other figures, one being a serjeant-at-mace.

Considerable traces of red and gold colouring. Foreground, green with usual spots. Background, pink with black flowers.

In modern wooden frame.

16 in. by  $10\frac{1}{4}$  in.

*Ashmolean Museum.*

#### 19. THE BETRAYAL.

Christ being embraced by Judas and with His right hand restraining St. Peter, who holds a large sword, and pointing to the prostrate figure of Malchus below. Behind our Lord an armed soldier and another figure. The right half of panel and the top are broken away, and the lower edge injured.

No remains of colour.

$13\frac{1}{2}$  in. by  $7\frac{3}{4}$  in.

*The late C. Hodgson Fowler, Esq., F.S.A.*

#### 20. THE BETRAYAL.

In the middle, Christ about to be embraced by Judas, holding up His right hand in blessing. On the right is a soldier in armour seizing Him by the robe. Behind our Lord is St. Peter sheathing his sword, while Malchus has fallen to the ground with his halberd beside him. At the top are four figures, one with a sword, the fourth in full armour. Over the heads of the two chief figures is a lantern.

Much decayed through exposure to weather, and few traces of colour left. Foreground, green with usual spots.

16 in. by  $10\frac{3}{8}$  in.

*The Society of Antiquaries.*

#### 21. THE CRUCIFIXION.

The large cross with the crucified Saviour fills the middle of the composition, and is accompanied by little figures of angels who hold chalices beneath the hands and feet, and Longinus with the spear. On either side on lesser crosses are the two thieves, with an angel carrying off the soul of the penitent thief, and a demon the soul of his fellow. At the foot of the cross, on the left, are our Lady, St. Dorothy, another female saint, and St. John; on the right are the centurion on horseback and two soldiers.

$22\frac{1}{2}$  in. by 15 in.

*Sir Thomas Crawley-Boevey, Bart.*

## 22. THE ADORATION OF THE THREE KINGS.

Our Lady, crowned and holding the infant Christ, reclines upon a couch with canopied head upon which is the Star. Our Lord has His right hand raised in blessing, and with His left touches the gold cup held out to Him by the first king, Balthazar, who kneels before Him with his crown in his hand. The other two kings stand behind. Melchior holds a gold ship of frankincense and is clad in long gown and mantle; Caspar holds the vessel of myrrh and wears a tight-girded tunic with long sleeves. In base on the left is Joseph as an old man asleep on a seat, with a crutch-staff; and in the middle are the ass and the ox eating from the manger.

Some traces of colour and gilding. Foreground, dark green; background, gold.  
15 $\frac{3}{4}$  in. by 9 $\frac{3}{4}$  in.

*Stonyhurst College.*

## 23. THE MARTYRDOM OF ST. ERASMUS.

The saint is shown tied down to a board and naked save for a mitre and drawers. Above are two executioners in sleeved tight-fitting tunics winding out his bowels with a windlass. Behind stands Diocletian with a demon within his crown, and wearing an ermine tippet and holding a sceptre. On his left is his swordbearer in a red turban, and on his left a legal personage holding a scroll. The lower part with the other two executioners is decayed away.

Considerable traces of colour. The foreground was green, and the background pink with black and red flowers, and the usual groups of spots.

Found in 1840 two feet under the floor of Buckenham Ferry Church, Norfolk.  
12 in. by 11 $\frac{1}{2}$  in.

*Norwich Castle Museum.*

## 24. THE CRUCIFIXION.

In the upper half, our Lord crucified upon a tall cross, with the two thieves on either hand, each with his arms over the beam of a tall cross. The penitent thief looks towards our Lord; the other has his face averted and is painted as a negro. On the left stand Longinus with the spear, St. John with palm branch, and two women supporting a fainting figure of our Lady. On the right are the centurion, in armour and cap, with a long scroll issuing from his hand, and two men-at-arms. Below the Saviour's feet is an angel with chalice. Another angel holds a chalice towards the pierced side, and a third beneath the left hand.

Considerable traces of colour. Foreground, green with usual spots. Background, gold with raised pellets.

In modern wooden frame.  
21 in. by 10 $\frac{1}{2}$  in.

*Ashmolean Museum.*

## 25. SCENE FROM THE LIFE OF ST. NOTHBURG.

St. Notburg, in gown and veil, with a sickle resting on her head, stands behind a mass of growing corn, with two bound sheaves behind her. To the left is a husbandman in round cap, short girded tunic, and hose loose about his ankles, walking off with a basket of ears of corn slung over his shoulder. Behind St. Notburg stand three men armed with bills, and in the upper part two other men, also armed with bills, seem to be restraining a king.

Foreground, dark green with groups of spots. Background, gold with white spots. Over the table is a battled canopy with four traceried compartments.

In a modern black oak frame.

15¼ in. (or with canopy 21¼ in.) by 10½ in.

*Fred. A. Crisp, Esq., F.S.A.*

## 26. THE MARTYRDOM OF ST. EDMUND.

In the middle, St. Edmund with gold crown, but naked save for a pair of short drawers, bound to a tree and being shot at by four men with bows and arrows. They are bare-headed and wear short girt tunics and tight hose. One is shown bending his bow. The body and limbs of the king are pierced with a number of holes for wooden arrows.

Ground, dark green with groups of spots and bunches of leaves. Background, gold with white floral decoration. Much of the old colouring left.

Over the table is a contemporary canopy with four traceried compartments.

In a modern oak frame.

15¼ in. (or with canopy 20¼ in.) by 10½ in.

*Fred. A. Crisp, Esq., F.S.A.*

## 27. THE MARTYRDOM OF ST. EDMUND.

The dead body of the king in crown and short drawers only, reclining with crossed hands upon the ground. His head is supported by a clerk (headless) in amice and girded albe, below whom kneels another clerk. On the left is a third clerk standing with a censer in his hands, and above him is a fourth with hands in prayer.

Foreground, green with groups of spots. Background, gold with white decoration. Upper corners broken away.

In a modern black oak frame.

15¾ in. by 10½ in.

*Fred. A. Crisp, Esq., F.S.A.*

## 28. THE ADORATION OF THE THREE KINGS.

Our Lady, wearing a crown and nimbed, is sitting up in bed and holding up the naked infant Saviour. The bed has a canopy or tester on which is the Star. On the right is one of the kings, bareheaded, and holding out some object broken away. Above him stand the other two kings, both of whom are crowned. Melchior is clad in a long girded gown with mantle and holds a boat of frankincense. The other has a sleeved tight-fitting tunic and hose, and points with his right hand to an object in the left now broken away. In base are the ox and the ass feeding from the manger, and on the left is Joseph as an old man sitting asleep and holding a crutch-staff.

Only slight remains of the colouring. The foreground has some traces of the usual groups of spots.

15 $\frac{7}{8}$  in. by 9 $\frac{1}{2}$  in.

*L. Hamilton McCormick, Esq.*

## 29. ST. JOHN'S HEAD.

Head of St. John Baptist on a charger, flanked by standing figures of St. Peter and St. William of York. In base, the Holy Lamb lying on a book.

Much of the original painting and gilding remains, but the green ground seems to have been repainted.

8 $\frac{5}{8}$  in. by 7 in.

*Mrs. Spilsbury.*

## 30. PART OF THE ENTOMBMENT.

Shows the dead Christ laid in the tomb, with part of the figure of Joseph at the foot. On the left is the upper half of a seated figure of St. Mary Magdalene.

The tomb is painted pink with black and red flowers, and once had raised roundels of gesso. The foreground (broken away) was green with the usual spots.

From Milton Church, Cambs.

10 $\frac{1}{4}$  in. by 11 $\frac{1}{2}$  in.

*Cambridge University Museum of Archaeology and Ethnology.*

## 31. PART OF A FIGURE OF ST. JOHN BAPTIST.

Lower part of figure only, in gilded camel's-hair robe and bare legs. On right side, a small kneeling votary with scroll ascending from hands.

5 $\frac{1}{4}$  in. by 2 $\frac{3}{4}$  in.

(Not illustrated.)

*Cambridge University Museum of Archaeology and Ethnology.*

## 32. PART OF THE FIGURE OF A SAINT.

Fragment, perhaps of man in a chasuble.

From Milton Church, Cambs.

4½ in. by 4½ in.

(Not illustrated.)

*Cambridge University Museum of Archaeology and Ethnology.*

## 33. FRAGMENTS OF A TABLE OF THE TRINITY.

The crowned Head, with painted nimbus, and part of the body of a figure of God the Father, holding part of a cross with the Crucified Son. Over the Saviour's Head is drilled a hole, another goes through the surviving right hand.

Traces of gold and colour. Cross, dark green with the usual spots.

From Milton Church, Cambs.

9¾ in. by 4½ in.

(Not illustrated.)

*Cambridge University Museum of Archaeology and Ethnology.*

34. PART OF A *TE DEUM* GROUP.

With two rows of standing figures, all facing to the sinister. The lower includes a pope, a cardinal, a king (as St. Edward the Confessor), and an archbishop; the upper, a bishop, a clerk, and two other figures broken away.

Considerable remains of colour. Foreground, green with groups of spots. Background, gilt.

16½ in. by 10¾ in.

*E. Herbert Fison, Esq.*

## 35. ? SIGNS OF THE LAST JUDGMENT.

A group of nine men, mostly in girded tunics with full sleeves, three of whom wear turbans, lying or standing in various attitudes. Four in the foreground are either dead or sleeping, but the others stand and look upwards with upraised hands. Above is an angel (broken) with red wings, standing behind a large leaf, or branch of a tree, but the rest of the upper edge, which apparently contained another angel, is broken away.

Considerable remains of colour, including green foreground with usual spots and plants, and gold background with spots in relief.

14 in. by 9 in.

*National Art Collections Fund.*

(Now in the British Museum.)



## 36. ? SIGNS OF THE LAST JUDGMENT.

A group of seven civilians, five being men and two women, standing in a field and looking upwards. The men wear long tunics with baggy sleeves, tight at the wrist; and one has an ornamental turban, and another a "cap of liberty." The women have horned head-dresses, and sleeves like those of the men. In the right foreground is a tree. Above, under a fine triple canopy, is an angel issuing from a cloud and holding out a scroll, now plain. From below the canopy issue three series of long gold rays.

Foreground green with the usual spots and flowers. Background apparently repainted a drab colour instead of green as originally.

23½ in. by 9 in.

*National Art Collections Fund.*

(Now in the British Museum.)

## 37. ? SIGNS OF THE LAST JUDGMENT.

Three men in civilian dress standing among the stems of a plant with large, broad and rounded leaves, perhaps meant to represent trees, on each of which is perched a bird of some kind, including a stork, a goose, an eagle, a spoonbill, etc. Above the uppermost leaves are two (broken) angels, from one of whom issues a long scroll which doubtless bore a painted inscription.

The colouring is fairly perfect. Foreground, green with groups of spots and flowers. Background, gold with raised spots.

15 in. by 9 in.

*G. McNeil Rushforth, Esq., F.S.A.*

## 38. CORONATION OF OUR LADY.

In the midst our Lady in long gown and mantle, seated on a bench with her hands outspread, between God the Father and God the Son, both sitting on seats placed on pedestals. Both figures have the right hand raised in blessing, and the Father has His left hand on the coronet of the triple tiara which the Holy Dove is lowering on to our Lady's head.

Only very slight traces of colour.

Found in the ruins of Fountains Abbey, Yorks.

16½ in. by 10½ in.

*The Marquess of Ripon.*

## 39. ? HENRY II AND ST. THOMAS OF CANTERBURY.

King, crowned and holding a sceptre, and seated on a chair, attended by a swordbearer, another armed man, and a third person, talking to an archbishop in girded albe, cope, and mitre, and holding a book, behind whom is a clerk with book and cross. The swordbearer has one hand on the archbishop's shoulder.

The chief personages may represent King Henry II and Archbishop Thomas.

Ground, green with groups of spots. Upper part (restored), gold with white spots. Considerable remains of colour and gilding on all the figures.

Bedded on a piece of slate for preservation.

16 in. by 19 in.

*Rev. A. C. de Bourbel.*

## 40. THE NATIVITY.

In the midst is our Lady kneeling to the right on the ground before the Infant Saviour, who is lying naked with His feet on an orb on a pointed oval bed below the manger. Over Him are the ox and ass feeding, with a coved canopy above them. Behind our Lady is a young woman kneeling, with another woman and Joseph standing behind, and at the top are two angels issuing from clouds, one holding a scroll (broken), the other with uplifted hands.

Some slight traces of colour.

Found in the ruins of Fountains Abbey, Yorkshire.

16 $\frac{3}{8}$  in. by 10 $\frac{1}{4}$  in.

*The Marquess of Ripon.*

## 41. FRAGMENT OF A DOUBTFUL SUBJECT.

Headless kneeling figure of a woman facing a man, whose feet only remain.

Probably part of a martyrdom.

Foreground, green with usual groups of spots. Background, gold with raised spots.

8 $\frac{1}{2}$  in. by 7 $\frac{1}{4}$  in.

(Not illustrated.)

*The Churchwardens of Blunham, Beds.*

## 42. FRAGMENT OF AN UNCERTAIN SUBJECT.

In base, portions of three people (one an old man, who is talking to another) sitting behind a low-arched parapet. On a ledge above appear the bare feet of several other figures.

Traces of gold and colour. Foreground green with usual spots. Much broken.

From Hockington Church, Cambs.

8 $\frac{1}{4}$  in. by 9 in.

(Not illustrated.)

*Cambridge University Museum of Archaeology and Ethnology.*

## 43. THE MARTYRDOM OF ST. KATHARINE.

St. Katharine, wearing her crown, kneels before Maximian, while the executioner stands behind, with uplifted falchion, about to strike off her head. On the left is the jailer, with his bunch of keys, standing in the entrance to the prison, and above is an angel carrying the saint's soul in a napkin. Part of a broken canopy overhead.

Some traces of colour on the figures, etc. Foreground, dark green with groups of the usual spots. Background, gold with small raised bosses. Mutilated badly at bottom.

16 $\frac{3}{4}$  in. by 10 $\frac{3}{4}$  in.

*The Architectural Association.*

## 44. THE HOLY TRINITY.

Lower part of a large table with seated figure of God the Father holding the cross with God the Son. At the foot of the cross two kneeling angels in amices and albes (mutilated).

Foreground, green with the usual groups of spots. Background, formerly white with green leaves and red flowers.

From Yarnton Church, Oxon.

15 $\frac{3}{4}$  in. by 10 $\frac{1}{4}$  in.

*E. Holmes Jewitt, Esq.*

## 45. ? THE SERMON ON THE MOUNT.

On the left, Christ (with large fluted nimbus) standing in a pulpit with open tracery round the base, and preaching to a group of five men and two women. Across the top is a long scroll with traces of a painted inscription beginning with BL . . .

Slight traces of colouring. Foreground, apparently dark green painted over brick colour. Background, arabesque flowers painted on the plain alabaster surface.

The Renaissance alabaster frame is modern.

17 $\frac{1}{2}$  in. by 11 $\frac{1}{2}$  in.

*Murray Marks, Esq.*

## 46. THE CRUCIFIXION.

Our Lord crucified upon a tall cross, with our Lady and St. John (with book and palm) standing on either side. Below each hand is an angel holding a chalice, and two other angels holding a chalice under the feet.

Some remains of the original colouring. Foreground, green with usual spots. Background, gold with raised pellets.

At the base were apparently the skull and other bones of Adam, now broken away.

In a modern wooden frame.

$13\frac{7}{8}$  in. by  $8\frac{3}{4}$  in.

*Stonyhurst College.*

47. ST. JOHN'S HEAD.

In the middle the bearded head of St. John Baptist on a charger, with our Lord's Pity below, flanked by standing figures of St. Peter and St. William of York. At the top are two angels in amices and albes, bearing up a soul in a napkin.

Some remains of colour and gilding. Foreground, green with the usual spots. Background, gold with black leaves.

From Yarnton Church, Oxon.

$9\frac{1}{8}$  in. by  $6\frac{3}{4}$  in.

*E. Holmes Jewitt, Esq.*

48. ST. JOHN'S HEAD.

In the middle, the head of St. John Baptist on a charger, with our Lord's Pity below. Above is a soul in a pointed oval borne up by two angels. The head is flanked by standing figures of St. Peter and St. William of York.

Some traces of colour, chiefly of the green foreground, with the usual spots. There are traces of an inscription round the head.

$11\frac{1}{2}$  in. by  $7\frac{1}{2}$  in.

*Ashmolean Museum.*

49. ST. JOHN'S HEAD.

In the middle the head of St. John Baptist on a charger, with flanking figures of St. Peter and St. William of York. In base, our Lord's Pity. At the top appear the head and wings of an angel with a small battled canopy over.

Original colouring perfect throughout. Ground, dark green (? repainted).

In original wooden housing, with painted doors.

$9\frac{1}{2}$  in. by  $6\frac{3}{4}$  in.

(Not illustrated.)

*Leicester Museum.*

50. ST. JOHN'S HEAD.

The head of St. John Baptist on a charger, with our Lord's Pity in base flanked by two plants.

Colouring fairly perfect. Foreground, green with groups of spots.

The head is fixed in its original wooden housing, with a painted cove over it; but the doors have been lost.

11 in. by  $6\frac{1}{2}$  in.

(Not illustrated.)

*Ashmolean Museum.*

## 51. ST. JOHN'S HEAD.

In the middle the head of St. John the Baptist lying in a charger circumscribed

[C]aput [s]c[i] Johis Baptiste

with our Lord's Pity below within a pointed oval. On either side stand St. Peter and St. William of York, and at the top two angels in amices and albes bear up a soul in a napkin. The whole is surmounted by a curved battled canopy.

Some remains of the original colouring.

Foreground, green with the usual spots. The background was red.

From Yarnton Church, Oxon.

10 $\frac{3}{8}$  in. by 6 $\frac{1}{2}$  in.

*E. Holmes Fawcett, Esq.*

## 52. THE MARTYRDOM OF ST. ERASMUS.

In the middle, St. Erasmus, naked save as to his mitre and drawers, lying bound upon a table or board supported on trestles. Behind are two executioners winding out his entrails on a windlass, and between them a judge or notary grasping a scroll, and Diocletian holding a falchion and sitting cross-legged upon a seat, with one foot upon the saint. On the king's left is another legal person with a scroll. In base are two more executioners: one holding a three-pronged fork; the other hauling a rope tied round the saint's feet.

Much of original colouring. Foreground, dark green with usual spots. Background, pink with dark plants, upper edge broken away.

15 $\frac{1}{2}$  in. by 10 $\frac{3}{8}$  in.

*The Society of Antiquaries.*

## 53. THE ASSUMPTION OF OUR LADY.

In the middle the Blessed Virgin Mary standing within a pointed oval, with St. Thomas kneeling on her right and grasping her falling girdle. Our Lady is being borne up by four angels in amices and albes to the Deity above, on either side of whom is an angel playing on an instrument of music.

Only slight remains of colour, including the green and the gold grounds.

Found in the ruins of Fountains Abbey, Yorks.

16 $\frac{1}{2}$  in. by 10 $\frac{1}{4}$  in.

*The Marquess of Ripon.*

## 54. THE ASSUMPTION OF OUR LADY.

In the middle, within a pointed oval, is an erect figure of our Lady in gown, cote-hardi, and mantle, with a fillet about her loosened hair, and with an angel holding up her feet. Four other angels in ungirt albes and with red wings with peacocks' eyes bear up the containing oval, while St. Thomas with our Lady's girdle in his hands

kneels on her right. Above is God the Father with the orb, between two angels with instruments of music.

Colouring very perfect. Foreground, green with the usual spots. Background, gold with similar groups of spots in relief.

16½ in. by 10½ in.

*National Art Collections Fund.*

(Now in the Victoria and Albert Museum).

#### 55, 56. TWO FRAGMENTS.

i. Small kneeling figure of an angel (wings lost) in amice and albe, with green background, with usual red and white group of spots. Part of a group of the Assumption.

ii. Semi-hexagonal base, perhaps for a small image, with open traceried sides. When perfect, 8 inches long, 2½ inches wide, and 2¼ inches high.

Found together in a hole on Caldey Island. (Not illustrated.)

*Rev. W. Done Bushell, M.A., F.S.A.*

#### 57. THE CONCEPTION.

On the lower right our Lady in gown and long mantle kneeling before a desk, on which lies an open book, and turning half round towards a figure of the Saviour descending in a glory. On her right are two maidens with long hair, and above her two others. Three of the maidens hold scrolls with half-effaced black-letter legends, and similar scrolls accompany the figure of our Lady, and the descending Saviour. At the top are seated figures of God the Father with the orb and God the Holy Ghost with a book.

Considerable traces of colour are left. The foreground is green with the usual spots, and the background gold with like groups of spots and leaves.

19½ in. by 10¾ in.

*Mrs. Flower.*

#### 58. THE ASSUMPTION OF OUR LADY.

A long figure of our Lady in gown and mantle, and loosened hair bound by a fillet, standing with outspread hands within a pointed oval glory held up by four angels in amices and girded albes. On our Lady's right kneels St. Thomas, into whose hands her girdle is falling. Above is the Father between two angels with instruments of music.

Foreground dark green with the usual groups of spots. Upper part gold with white spots. Much of the old colouring left.

In a modern oak frame.

16¾ in. by 9 in.

*Fred. A. Crisp, Esq., F.S.A.*

## 59. THE ASSUMPTION OF OUR LADY.

Our Lady in long gown and mantle, standing with outspread hands in a pointed oval aureole, and being borne up by four angels in albes to God the Father in a glory above. The Father's right hand is raised in blessing; the left is broken off. On the right side of our Lady is St. Thomas, in a short girded tunic, receiving the girdle which is slipping from around her waist.

A good deal of the original colouring remains, but has been badly restored.

Foreground, green with the usual groups of spots; background, gold with bosses. The upper corners have been cut away diagonally.

16 in. by 10 in.

*Leeds Philosophical and Literary Society.*

## 60. ST. KATHARINE REFUSING TO SACRIFICE TO THE IDOL.

On the left stands St. Katharine, behind whom are three legal personages, arguing with Maximian, who stands with a falchion in his hand on the other side of a tall pedestal surmounted by an idol. From the saint's hand issues a scroll (now plain). On the right is a man leading an animal for sacrifice, also another man holding a book in a forel.

Foreground, green with the usual spots. Background, once gilt with raised spots.

From Yarnton Church, Oxon.

16½ in. by 10½ in.

*E. Holmes Jewitt, Esq.*

## 61. ST. KATHARINE IN PRISON.

In the middle, St. Katharine standing with extended hands, within her prison, which is represented as a canopied pulpit flanked by twisted pillars. On the canopy is perched the "whyte dowve whiche fedde her with mete celestyall," and in base is an angel in amice and albe holding a lighted torch and a box. On the left are the Queen and Porphyry, who visited her in prison, and on the right our Lord with the crown of thorns and Resurrection banner, blessing her. At the upper corners are two angels (broken) clad in golden feathers.

Considerable traces of gold and colour. Foreground green, with usual spots and flowers.

In unusually high relief.

18½ in. by 11 in.

*The Society of Antiquaries.*

## 62. THE MARTYRDOM OF ST. KATHARINE.

In the middle a tall figure of St. Katharine, crowned, and naked to the waist, standing between two wheels which have just been broken with swords by two angels above. The pieces of the wheels are falling upon the heads of four executioners below. At the

top is a half-length figure of the Father with the orb in His left hand, and blessing with His right, between two angels.

A battled canopy which should be over the panel is now fixed in base.

Bedded for preservation on a piece of slate, and the saint's face partly restored.

Ground, green with the usual spots, upper field gold with white spots. Considerable remains of gold and colour on all the figures.

22½ in. (or with canopy 25½ in.) by 9 in.

*Rev. A. C. de Bourbel.*

63. THE MARTYRDOM OF ST. KATHARINE.

In the foreground St. Katharine, headless, with milk gushing from her neck, kneeling before a block, at the base of which lies her crowned head. Behind her is the headsman, sheathing his sword. On the right is Maximian, with a dragon within his crown, holding a falchion in his left hand, and with his right pointing to the saint. On the left is the jailer, standing at the prison door, with club and bunch of keys. Behind the headsman stand two legal personages, one holding a scroll, and at the top are three men-at-arms.

Only slight remains of colour are left. The foreground was green with the usual groups of spots, and the background gold. In unusually high relief.

17¾ in. by 11 in.

*The Society of Antiquaries.*

64. THE CRUCIFIXION.

In the middle, our Lord crucified upon a tall cross, with an angel holding a chalice below each hand. On either side stand our Lady and St. John, and in base is a third angel holding a chalice (broken away) below the feet.

Some traces of colour, chiefly on foreground, which is green, with the usual groups of spots; and the background, which is gold with raised pellets.

Much broken, and set in a modern frame.

17 in. by 9 in.

*Stonyhurst College.*

65. THE CIRCUMCISION.

In the middle, upon a tall altar, is the infant Saviour with His mother (in elaborate head-dress, gown, and mantle) on the right holding Him up, while the high priest on the left performs the rite of circumcision. Behind stands Joseph, and at the top is a woman carrying the accustomed offering, between Simeon and Anna; the latter has an elaborate head-dress like our Lady's.

Surface weathered. No remains of colour.

17 in. by 9¾ in.

*Stonyhurst College.*



## 66. ST. ARMEL.

In the middle is St. Armel, nimbed and in plate armour, with chasuble and tippet over it, kneeling on a mount before a crucifix, with a book in a red forel in his left hand, and holding in his right his stole, which is tied about the neck of a fearsome dragon. Behind him is a building to represent a town, and in front of him is the river into which he cast the dragon (who is shown therein) when dead; in the river is also a ship, behind the crucifix.

Colouring nearly perfect. The mount is green, with the usual spots and white leaves.

In modern wooden frame.

16 in. by 10 in.

*Stonyhurst College.*

## 67. FRAGMENT OF A ST. JOHN'S HEAD.

Showing part of the head in a charger, upheld by an angel clad in feathers. In base, the Holy Lamb.

Traces of gold and colour. Foreground, green with groups of spots and plants.

5 $\frac{3}{8}$  in. by 4 $\frac{1}{2}$  in.

(Not illustrated.)

*Ashmolean Museum.*

## 68. THREE CANOPIED SAINTS.

Representing St. Matthew, with sword and long scroll (probably for a sentence of the Creed); St. Barbara, with tower and palm branch; and a bishop. Above each figure is a crocketed and pinnacled traceried canopy.

All three figures bear considerable traces of colour, with grounds of green with the usual spots.

Such canopied figures were used to divide the groups of tables when built up in series in reredoses.

11 $\frac{1}{4}$  in. by 2 $\frac{1}{2}$  in.

(Not illustrated.)

*Rev. E. S. Dewick, M.A., F.S.A.*

## 69. IMAGE OF ST. GERMAN.

Head lost, in mass vestments, with staff (top lost) and book, with fetters hanging over right arm.

Much of original colouring.

From Milton Church, Cambs.

10 $\frac{1}{4}$  in. by 4 $\frac{1}{2}$  in.

(Not illustrated.)

*Cambridge University Museum of Archaeology and Ethnology.*

## 70. [UNCERTAIN SUBJECT.]

Three fragments of a table showing on the right a girl (headless) in a long gown or habit, kneeling before a desk (?) and turned towards a tall woman in long habit and veil (head mutilated) who stands behind her with upraised right arm. Her left arm is extended towards the girl. Behind the woman is the lower part of another in girded gown.

Upper part and right-hand side broken away and lost.

Some slight traces of colour and of the usual green foreground.

Found under the floor of Preston Church, Kent.

10 in. by  $9\frac{3}{4}$  in.

(Not illustrated.)

*Miss Mildred Jenner.*

## 71. CASE OF FRAGMENTS OF IMAGES AND TABLES.

1. Fragment of a canopied background.
2. Head and bust of an image of our Lady and Child.
3. Three fragments of a table of the Coronation of our Lady.
4. Lower part of a small image of St. Paul.
5. Fragment of the canopy of a table.
6. Figure of an angel, from a table, perhaps of the Holy Trinity.
7. Fragment of the background of a table.
8. Part of a table, apparently with the jailer in the Martyrdom of St. Katharine.
9. Part of a large image of St. Sith, with rosary and keys.
10. Left-hand half of a table of the Ascension.
11. Part of a table of the Holy Trinity.
12. Part of a table of the Nativity or Adoration of the Three Kings.
13. Headless figure of St. John Evangelist with book and palm.
14. Part of the figure of a female [?] saint.
15. Lower part of a large image of St. Anne teaching the Blessed Virgin to read.
16. Part of a table of St. Bavo, with a horse drawing a cart.
17. Part of a table, with two young men lying on the ground, with their arms bound behind their backs.
18. Part of a table, subject uncertain.
19. Fragment of a table of the Resurrection.
20. Fragment of a table of the Resurrection.
21. Fragment of a table of the Resurrection.
22. Two fragments of a table, with mitred head and figure of a church.

All the fragments show abundant traces of colour, but have been varnished. The foregrounds in every case are green, with the usual groups of spots, and the backgrounds gold with raised pellets.

*The Vicar and Churchwardens of Whittlesford, Cambs.*

## 72. FRAGMENTS OF FIGURES FROM A REREDOS.

Twenty fragments of a series of large figures, some in pairs, of apostles, prophets, etc., evidently portions of an important reredos.

Found in Wimborne Minster, Dorset.

*Rev. J. M. J. Fletcher, Vicar of Wimborne.*

## 73. FRAGMENTS OF TABLES.

Twelve fragments of tables, including portions of (1) a Coronation of our Lady; (2) a Beheading of St. John Baptist; (3) an Ascension; (4) another Coronation group; and perhaps (5) our Lord preaching.

*Scarborough Philosophical and Archaeological Society.*

## IMAGES

### 74. IMAGE OF OUR LADY AND CHILD.

Our Lady, crowned in token of her royal descent, and clad in long gown, loose over-dress, and veil with crimped edge, which she holds with her left hand, carrying the Holy Child on her right arm. The Child is clad in a long loose robe and with His hands is pressing His Mother's right breast.

Now painted stone colour.

Found under the floor of Flawford Church, Notts., in 1779.

H. 32 in.

*Nottingham Museum and Art Gallery.*

### 75. IMAGE OF ST. PETER.

In mass vestments with mitre and triple ring of coronets on his head, a church in his left hand, and blessing with his right. Over the right arm is slung a pair of keys. Kneeling on two cushions at his right side is a priest (headless) from whose hands issued a long precatory scroll.

Now painted stone colour.

Found under the floor of Flawford Church, Notts., in 1779.

H. 32½ in.

*Nottingham Museum and Art Gallery.*

### 76. MARTYRDOM OF ST. THOMAS OF CANTERBURY.

On the right is St. Thomas, in mass vestments with red chasuble, kneeling upon the step of an altar in front of him, on which is a veiled chalice and at its foot a mitre. Behind the altar stands Grim in surplice and grey amess, holding a book and the cross. On the floor behind St. Thomas stand in a row four knights in armour. The first has his arms and right leg mutilated, but was striking the archbishop on the head with his sword; he also has a large shield on his left arm. The second is striking Grim's arm with a sword. The third holds a drawn sword erect, and the fourth holds his sheathed sword by the hilt. Over all the figures is a tester with traceried and battled front. On the front of the platform on which are the principal figures are three shields of arms: (1) *gules six gold fleurs-de-lis*, for Ireland; (2) *Foljambe (sable a bend*

and six escallops gold) impaling Ireland; (3) Foljambe. The first two hang from hooks, but the third is hung on the branch of a tree, which also supports, on the extreme right, the mantled helm with crest, *an armed leg erect*. The whole bears considerable remains of colour, but mostly the result of a repainting. The shields are in their proper tinctures, upon a green ground with traces of white branching scrolls. The figures also stand on a green ground, but the back has been repainted a bluish-green colour. The armour of the knights has been painted in several dark colours, with gilding on the belts, etc.

The heraldry commemorates Sir Godfrey Foljambe, who married as his second wife Avena, daughter of Sir Thomas Ireland, and died in 1376. Avena, his widow, died in 1382.

Believed to have come from Beauchief Abbey, Derbyshire.

23 in. by 20 $\frac{5}{8}$  in.

*Rt. Hon. F. J. Savile Foljambe.*

77. IMAGE OF OUR LADY AND CHILD.

Our Lady (headless) in tight gown and mantle, sitting upon a seat and holding upon her left knee the infant Saviour, who is nimbed and has a dead bird in His hand. In our Lady's right hand was a sceptre or branch with lilies.

The hair of both figures was gilded and the lining of the mantle painted red. The ground and the square compartments of the seat were painted with the characteristic groups of a central and five encircling spots.

On half-octagon base.

29 $\frac{1}{4}$  in. by 15 $\frac{1}{4}$  in.

*The Vicar and Churchwardens of Royston, Herts.*

78. PART OF AN IMAGE OF OUR LADY OF PITY.

Lower part of a seated figure of our Lady, in white dress and mantle, both with gold borders and no red linings, and black shoes, holding the dead body of her Son. This has lost the head and left foot, but is otherwise perfect. The flesh is painted pink, flecked with red, and the wounds plainly indicated both in carving and with colour. The hair was painted brown. The loin-cloth is uncoloured, but has a gold border, and triplets of gold spots.

Our Lady's seat was coloured green and the ground red (? repainted).

17 $\frac{1}{2}$  in. by 13 in.

*The Churchwardens of Blunham, Beds.*

## 79. PART OF AN IMAGE OF A BISHOP OR ABBOT.

Headless seated figure of a bishop or abbot in ungirt albe with gold apparels and white cope with gold borders and blue lining. Part of the staff is left where it crosses the lower part of the figure. The right hand perhaps held some emblem, now broken away.

The ground is green with the customary spots.

Found in Barling Magna Church, Essex.

12 in. by  $6\frac{3}{8}$  in.

*The Rev. Alfred Webb, Vicar of Barling Magna.*

## 80. IMAGE OF A BISHOP.

In mass vestments, with staff in left hand and blessing with his right.

Now painted stone colour.

Found under the floor of Flawford Church, Notts., in 1779.

H.  $37\frac{1}{2}$  in.

*Nottingham Museum and Art Gallery.*

## 81. IMAGE OF ST. ANNE.

St. Anne (headless) in pleated barb and cloth-of-gold dress with flowered green collar, sitting on a richly-painted polygonal seat, and pointing with her left hand to an open book which she holds with her right. On the book is an inscription :

. . . . . *cialit'*  
 . . . . . *antem*  
 . . . . . *iam* (stop)  
 . . . . . *e mad*  
 . . . . . *nfonum*

An image of the Blessed Virgin, now broken away and lost, completed the group. Found in Kersey Church, Suffolk.

H. 22 in.

*Rev. F. B. Phillips, Vicar of Kersey.*

## 82. IMAGE OF A BISHOP.

Headless figure of a bishop in amice, albe, dalmatic, and chasuble, with staff in left hand and some emblem (broken away) in right.

No remains of colour, but the borders and apparels of the vestments can be traced, and the ground on which the figure stands was painted with the usual groups of spots.

On half-octagon base.

$33\frac{1}{4}$  in. by  $13\frac{1}{4}$  in.

*The Vicar and Churchwardens of Royston, Herts.*

## 83. IMAGE OF THE HOLY TRINITY.

Three fragments (fitting together) of a large image of the Holy Trinity, with a seated figure of the Father holding the cross with the crucified Son.

Some traces of the red colour and gold border of the Father's mantle, and of the green seat.

Found in Kersey Church, Suffolk.

22 in. by 15 in.

*Rev. F. B. Phillips, Vicar of Kersey.*

## 84. IMAGE OF ST. DOMINIC.

Headless figure of St. Dominic in brown habit with green girdle, scapular, and black cloak with white tippet, holding up a large red book in his left hand and a staff in his right. From his girdle hangs on the right side a pair of paternosters with red beads, gold gauds, and gilt tassel. Lower part of figure lost.

Found in Barling Magna Church, Essex.

15½ in. by 9 in.

*Rev. Alfred Webb, Vicar of Barling Magna.*

## 85. IMAGE OF OUR LADY AND CHILD.

Our Lady (head gone) in long gown and mantle, and veil, standing and holding with her left arm the infant Saviour (head gone), who holds a golden bird in His left hand. In her right hand our Lady holds the stem of a broken bunch of lilies. Both her dress and her mantle are white with gold borders; the mantle is lined with red, and the shoes painted the same colour. Our Lord also wears a white robe with gold borders.

The figure stands upon a plain green ground.

15½ in. by 5¾ in.

*The Churchwardens of Blunham, Beds.*

## 86. IMAGE OF A BISHOP.

Image (head gone) of a bishop in amice, albe, dalmatic, and chasuble, with gloves and staff, sitting on a tomb-like seat.

Some remains of colour. Ground, green with the usual groups of spots.

From Fornham All Saints Church, Suffolk.

13¾ in. by 9½ in.

(Not illustrated.)

*Miss Nina Layard.*

## 87. PART OF THE IMAGE OF A BISHOP.

Lower half of a bishop in albe, dalmatic, and chasuble, with remains of gloves and staff, sitting on a seat.

Some remains of colour and gilding. Ground, green with usual spots.

From Fornham All Saints Church, Suffolk.

$9\frac{1}{4}$  in. by  $9\frac{1}{4}$  in.

(Not illustrated.)

*Miss Nina Layard.*

## 88. PART OF AN IMAGE OF A DEACON.

Lower part of an image of a deacon in albe and dalmatic, standing on a plain green ground.

Some slight remnants of gold and coloured apparels.

The ground of the vestments was left uncoloured.

From Milton Church, Cambs.

$12\frac{1}{4}$  in. by  $8\frac{1}{8}$  in.

(Not illustrated.)

*Cambridge University Museum of Archaeology and Ethnology.*

## ADDENDA

## 89. ST. JOHN'S HEAD.

A small and unusually simple example, showing only the head of St. John Baptist in a charger with a Holy Lamb on a mount below.

The original colouring has been cleaned off.

$7\frac{1}{8}$  in. by  $5\frac{1}{8}$  in.

(Not illustrated.)

*A. H. Cocks, Esq., M.A., F.S.A.*

## 90. ST. JOHN'S HEAD.

In the middle the head of St. John Baptist on a charger, with flanking figures of St. Peter and St. William of York. In base our Lord's Pity.

Traces of the original colour and gilding, and of the dark green ground with the usual spots.

(For fuller description see *Archaeologia*, lii. 687.)

(Not illustrated.)

*Rt. Rev. Bishop Amigo.*



## 91. EXPOSITION OF THE RELICS OF A SAINT.

At the back is an oblong shrine or coffin containing relics, set upon a tall base or stout pillar. The base has been painted to imitate marble and has a gilt moulding about it. The shrine is entirely gilt and has an embattled cresting along the edge of the chest. The lid also has a cresting along its edges and upon the ridge, and has apparently been painted with rows of dots, perhaps to represent nails; it is shown half-raised to exhibit the contents, and painted red within. At one (the dexter) end of the shrine stands a tall bishop in rochet or albe, cope, and mitre, holding up a femur in his left hand and a crosier in his right. At the other end stands a pope similarly vested with a triple crown issuing from his mitre; his right hand is raised in blessing, and in his left is a double-barred cross-staff. In front of the shrine stands a clerk in cassock and surplice holding up a scapula in his left hand, and with his right holding out a bone to be kissed by an old man who kneels before him. Another old man kneels behind, and a third is standing up.

The garments of all the figures were edged with gold at the openings and lined with red, but otherwise were not coloured. The bishops' staves were black with gilt heads, and their mitres had gold borders. The hair was gilt in every figure.

The background has the upper part gilded, with white spots, and the lower part painted green with the usual clusters of red and white spots.

16 in. by 10 $\frac{1}{4}$  in.

*Rt. Rev. Bishop Amigo.*

## 92. THE BETRAYAL.

In the middle Christ about to be embraced by Judas, behind whom is St. Peter sheathing his sword, in which act he is being assisted by a soldier. Another soldier stands behind and holds the left hand of our Lord, who is extending His right, as if in blessing, towards the prostrate figure of Malchus, lying on the ground with a staff in his hand, before the group. At the back stand four soldiers in armour.

The background is gilded, with white spots, and the foreground painted green with characteristic groups of spots.

21 in. by 14 $\frac{1}{2}$  in.

*Mrs. Willett.*

## LIST OF EXHIBITORS

*(N.B.—The numbers refer to the object exhibited.)*

- Amigo, Rt. Rev. Bishop, 90, 91.  
Antiquaries, Society of, 1, 20, 52, 61, 63.  
Architectural Association, 13, 43.  
Ashmolean Museum, 7, 9, 18, 24, 48, 50, 67.  
Blunham, Beds., Churchwardens of, 14, 41, 78, 85.  
Bourbel, Rev. A. C. de, 39, 62.  
Bushell, Rev. W. D., 55, 56.  
Cambridge University Museum of Archaeology and Ethnology, 10, 12, 15, 30-33, 42, 69, 88.  
Cocks, A. H., 89.  
Crawley-Boevey, Sir T., 21.  
Crisp, F. A., 25, 26, 27, 58.  
Crofts, Ernest, 8.  
Dewick, Rev. E. S., 68.  
Fison, E. H., 34.  
Fison, J. O., 3.  
Fletcher, Rev. J. M. J., 72.  
Flower, Mrs., 57.  
Foljambe, Rt. Hon. F. J. S., 76.  
Fowler, C. H., 19.  
Gloucester, the Very Rev. the Dean of, 6.  
Harding, G. R., 17.  
Jenner, Miss M., 70.  
Jewitt, E. H., 44, 47, 51, 60.  
Layard, Miss N., 86, 87.  
Leeds Philosophical and Literary Society, 59.  
Leicester Museum, 49.  
Luttrell, G. F., 16.  
Lyons, Lt.-Col. G. B. C., 2.  
McCormick, L. H., 28.  
Marks, M., 45.

## LIST OF EXHIBITORS

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National Art Collections Fund, 35, 36, 54.  
Norwich Castle Museum, 11, 23.  
Nottingham Museum and Art Gallery, 74, 75, 80.  
Phillips, Rev. F. B., 81, 83.  
Reading Museum, 5.  
Ripon, Marquess of, 38, 40, 53.  
Royston, Vicar and Churchwardens of, 77, 82.  
Rushforth, G. M., 37.  
Scarborough Philosophical and Archaeological Society, 73  
Spilsbury, Mrs., 29.  
Stonyhurst College, 4, 22, 46, 64, 65, 66.  
Webb, Rev. A., 79, 84.  
Whittlesford, Vicar and Churchwardens of, 71.  
Willett, Mrs., 92.





No. 1. Unfinished Table of Crucifixion.  $\frac{1}{4}$ .



No. 2. The Resurrection.  $\frac{1}{4}$ .



No. 3. The Ascension.  $\frac{1}{4}$ .



No. 5. The Betrayal.  $\frac{1}{4}$ .





No. 4. The Adoration of the Three Kings.  $\frac{1}{4}$ .



No. 6. The Crucifixion.  $\frac{1}{4}$ .



No. 7. The Martyrdom of St. Bartholomew.  $\frac{1}{4}$ .







No. 8. The Ascension.  $\frac{1}{4}$ .



No. 9. Head of St. John the Baptist.  $\frac{1}{4}$ .



No. 11. A Consecration (?) Scene.  $\frac{1}{4}$ .





No. 14. Christ bearing the Cross.  $\frac{1}{4}$ .



No. 17. The Accusation of St. Katharine.  $\frac{1}{4}$ .



No. 13. Coronation of our Lady.  $\frac{1}{4}$ .



No. 16. Our Lady of Pity.  $\frac{1}{4}$ .





No. 18. The Martyrdom of St. Erasmus.  $\frac{1}{4}$ .



No. 19. The Betrayal.  $\frac{1}{4}$ .



No. 20. The Betrayal.  $\frac{1}{4}$ .



No. 22. The Adoration of the Three Kings.  $\frac{1}{4}$ .





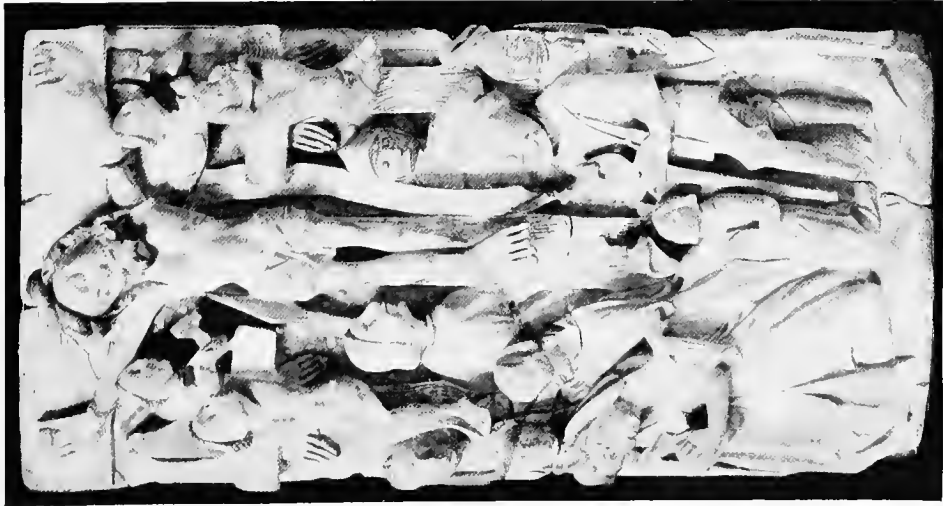
No. 21. The Crucifixion.  $\frac{1}{2}$ .



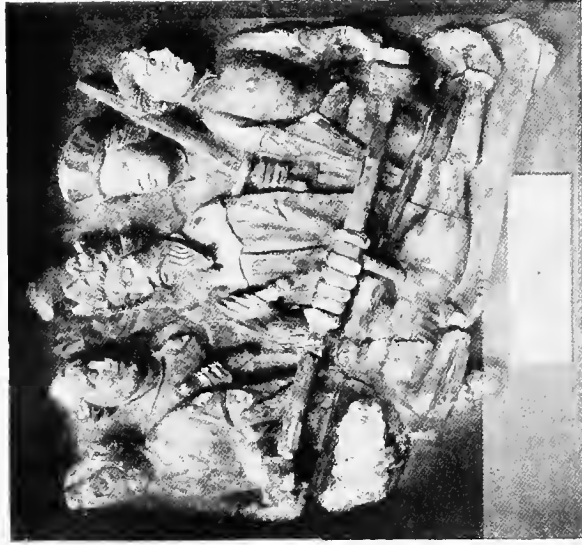
No. 25. Scene from the Life of St. Nothburg.  $\frac{1}{2}$ .







No. 24. The Crucifixion.  $\frac{1}{4}$ .



No. 23. The Martyrdom of St. Erasmus.  $\frac{1}{4}$ .



No. 26. The Martyrdom of St. Edmund.  $\frac{1}{4}$ .





No. 29. St. John's Head.  $\frac{1}{4}$ .



No. 30. Part of an Entombment.  $\frac{1}{4}$ .



No. 27. The Martyrdom of St. Edmund.  $\frac{1}{4}$ .



No. 28. The Adoration of the Three Kings.  $\frac{1}{4}$ .





No. 34. Part of a *Te Deum* Group. 1.



No. 36. ? Signs of the Last Judgment. 1.



No. 35. ? Signs of the Last Judgment. 1.





No. 37. ? Signs of the Last Judgement.  $\frac{1}{4}$ .



No. 39. ? Henry II and St. Thomas of Canterbury.  $\frac{1}{4}$ .



No. 38. Coronation of our Lady.  $\frac{1}{4}$ .



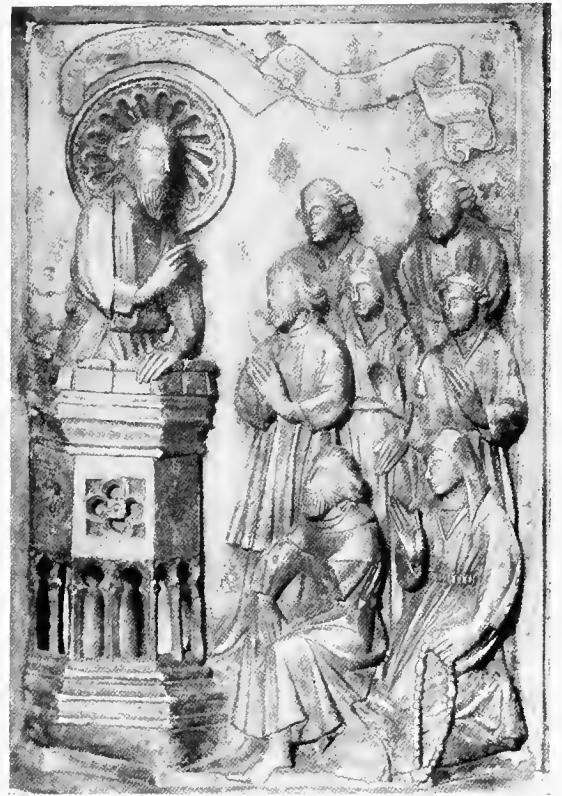
No. 40. The Nativity.  $\frac{1}{4}$ .







No. 43. The Martyrdom of St. Katharine.  $\frac{1}{4}$ .



No. 45. ? The Sermon on the Mount.  $\frac{1}{4}$ .



No. 44. The Holy Trinity.  $\frac{1}{4}$ .



No. 46. The Crucifixion.  $\frac{1}{4}$ .





No. 47. St. John's Head.  $\frac{1}{4}$ .



No. 48. St. John's Head.  $\frac{1}{4}$ .



No. 51. St. John's Head.  $\frac{1}{4}$ .



No. 52. The Martyrdom of St. Erasmus.  $\frac{1}{4}$ .



No. 53. The Assumption.  $\frac{1}{4}$ .

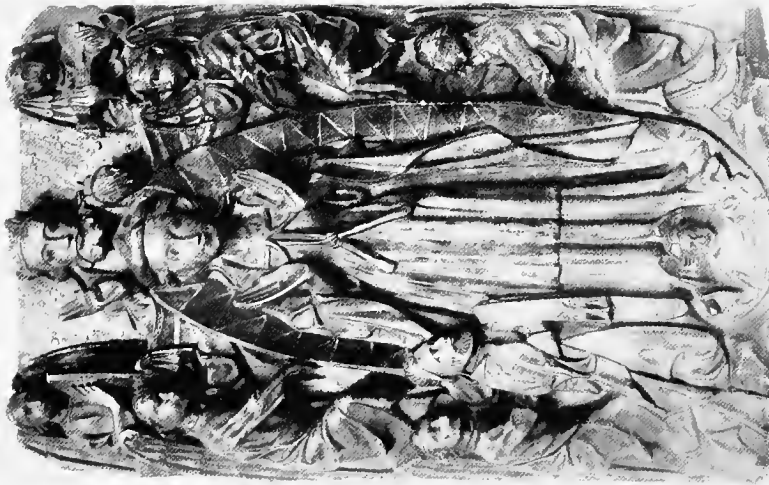




No. 58. The Assumption. 1.



No. 57. The Conception. 1.



No. 54. The Assumption. 1.

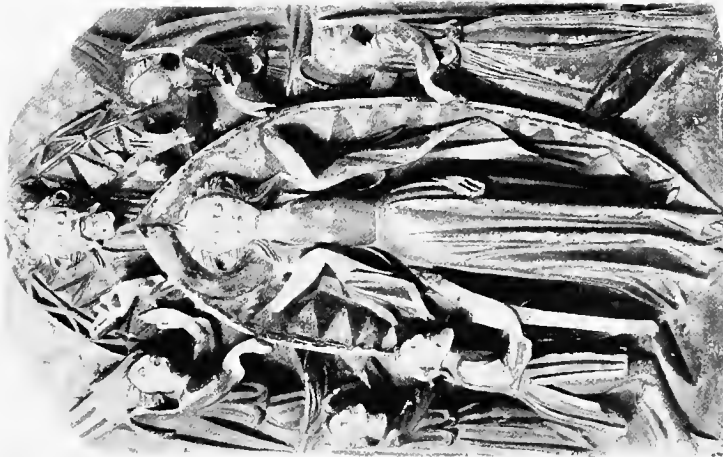




No. 60. St. Katharine refusing to sacrifice.  $\frac{1}{2}$ .



No. 61. St. Katharine in Prison.  $\frac{1}{2}$ .



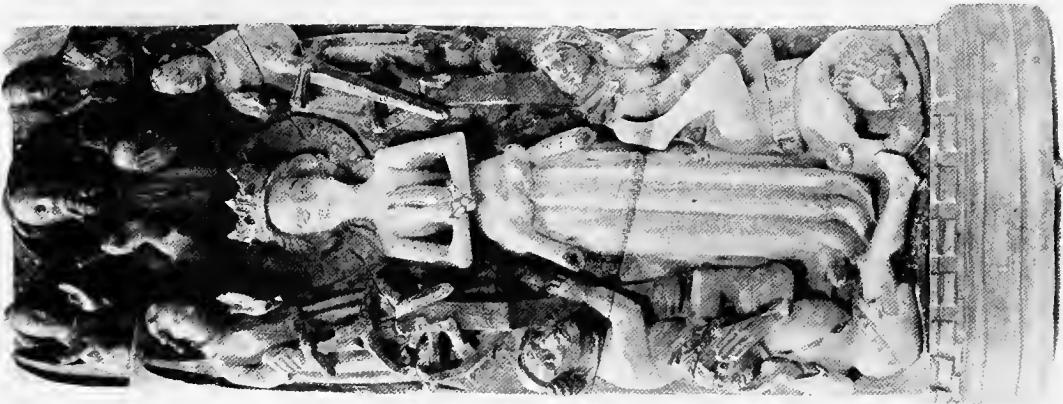
No. 59. The Assumption.  $\frac{1}{2}$ .







No. 64. The Crucifixion. 1.



No. 62. The Martyrdom of St. Katharine. 1.



No. 63. The Martyrdom of St. Katharine. 1.





No. 65. The Circumcision.  $\frac{1}{4}$ .



No. 66. St. Armel.  $\frac{1}{4}$ .

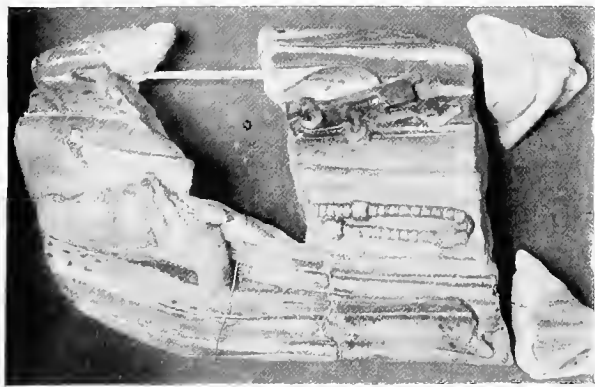


No. 71 (2). Head of an Image of our Lady.

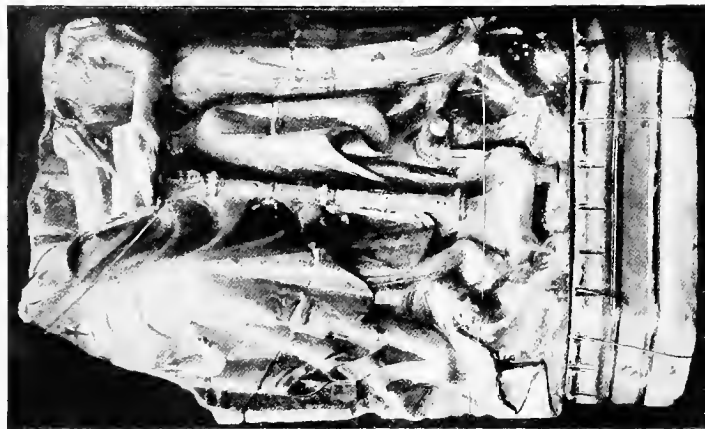


No. 71 (3). The Coronation of our Lady.

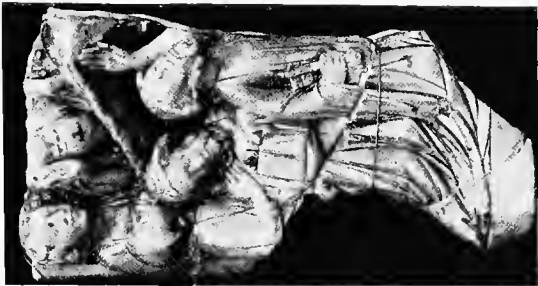




No. 71 (9). Part of an Image of St. Sith.



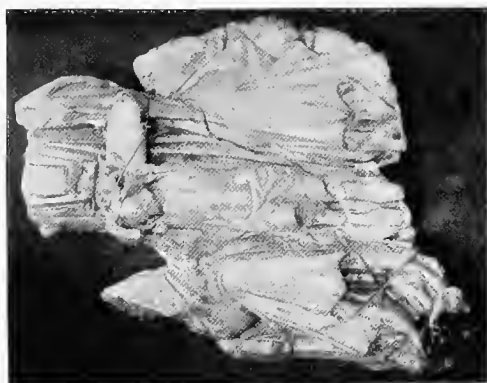
No. 71 (15). Part of an Image of St. Anne.



No. 71 (10). Part of an Ascension.



No. 71 (17). Part of a Table.



No. 71 (11). Part of a Holy Trinity.



No. 71 (16). Part of a Table of St. Bavo.





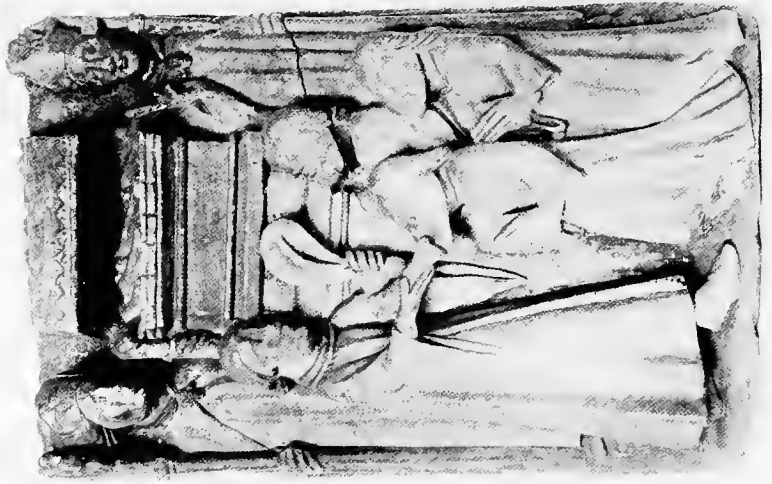
No. 73 (2, 3). Part of an Ascension and of a St. John Baptist Group.



No. 72. Fragments of Figures from a Keredos.



No. 73 (1, 4, 5). Parts of two Coronation Groups and our Lord preaching.



No. 91. Exposition of Relics. 1.



No. 92. The Betrayal. 1.







No. 74. Image of our Lady.  $\frac{1}{6}$ .

No. 80. Image of a Bishop.  $\frac{1}{6}$ .

No. 75. Image of St. Peter.  $\frac{1}{6}$ .





No. 76. Martyrdom of St. Thomas of Canterbury.  $\frac{1}{4}$ .





No. 79. Part of an Image of a Bishop.  $\frac{1}{6}$ .



No. 78. Part of an Image of our Lady of Pity.  $\frac{1}{4}$ .

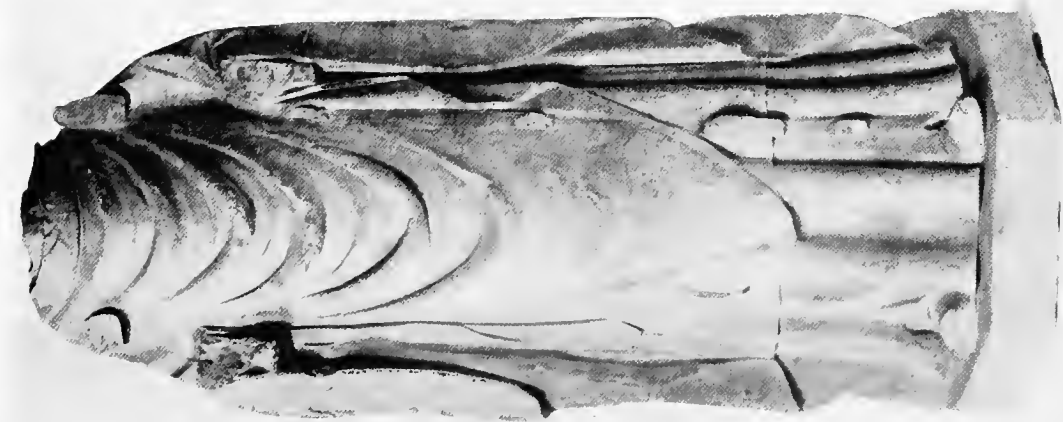


No. 81. Image of St. Anne.  $\frac{1}{6}$ .

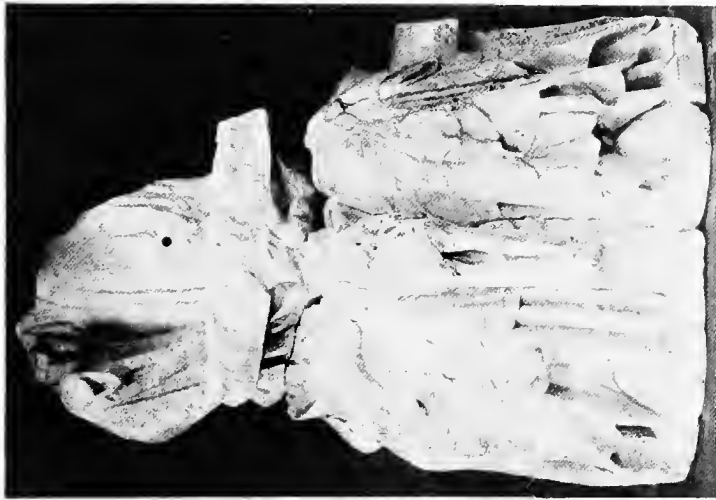


No. 77. Image of our Lady.  $\frac{1}{6}$ .





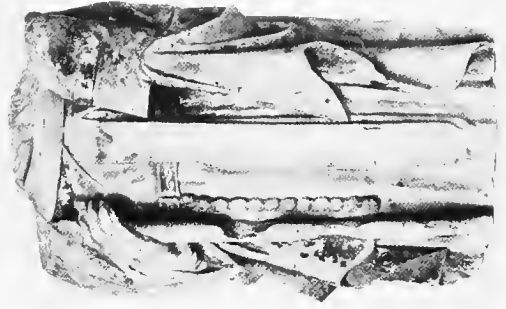
No. 82. Image of a Bishop.  $\frac{1}{6}$ .



No. 83. Image of the Holy Trinity.  $\frac{1}{6}$ .



No. 85. Image of our Lady.  $\frac{1}{6}$ .



No. 84. Image of St. Dominic.  $\frac{1}{6}$ .











